

Care As Architectural Practice

by

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Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

Abstract

The thesis explores the concept of care and its implications in public wellbeing through architectural practice. The Waterloo Region of Ontario, during the coronavirus pandemic, provides the setting of this investigation. The site's specificity and the pandemic's global condition revealed conditions of care on a spectrum that the thesis may have otherwise overlooked.

First, through language, we examine care as a series of definitions and its evolution of meaning. Historically, its use in Western society exposes its role in upholding white supremacy and provides the contextual background for this contemporary investigation. Feminist Care Ethics then illustrates the non-sequential structure of care and how we experience it in our lives at both micro and macro scales. Following the discussion on care complexity, the research narrows to look closely at care through one artifact, the quilt. We can observe care within its making process, its community and its lifespan. The quilt and its relationship with architecture further discuss care's controversial position in North American culture.

The majority of the thesis work has comprised of a series of projects and exercises attempting to find the architect's place in care. Presenting the work within an intersectional care ethics provides a structure for discussion. The four categories, attention, action, communication and maintenance, look individually at aspects of care and are tested through the thesis work. Spanning all of these chapters, the thesis' primary project, "From Behind the Mask: A Community Quilt of COVID-19 Stories," is both analyzed and informed by each of the selected definitions of care.

The work concludes with a reflection on the research, lessons learned, and a perspective for the architectural profession's future.

Acknowledgments

This thesis is situated on land known as Waterloo Region, within the Haldimand Tract that was promised to the Six Nations. It is the traditional territory of the Anishnabeg, Attawandaron, and Haudenosaunee peoples. The Haldimand Tract includes 10km of land on both sides of O:se Kenhionhata:tie, also known as the Grand River. The author, through German and United Kingdom immigration, has come to live and study on this land.

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Dedication

This thesis is dedicated to all the survivors and people who died during the COVID-19 pandemic in the Tri-City community.

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Introduction

This thesis was written within the COVID-19 pandemic, situated in Kitchener, Canada. This virus has forced social action that has fundamentally changed our daily and public life with unknown lasting effects. Physical distance and separation have become some of the foremost strategies in limiting its spread. From the closure of public areas and its enforcement, the public has found increasingly creative ways to stay socially connected and appropriate new space as 'public space.' As we experience this reality collectively,¹ against a clear common adversary, we remain divided and overloaded with ongoing, much older global crises.

Initially, I focused on the strong relationship between urban spaces and mental wellness, looking at the architect's role and responsibility to the public. I began looking at the contemporary neuro-urbanism movement growing in Germany, the historical treatment of mental illness in Europe and North American institutions, and links between psychology and space. Much like other issues that stem from white supremacy, public mental health and illness inaction has been historically caused by discrimination and prejudice, a lack of understanding and a general need for care.

How can architects act effectively in this situation, understanding that mental health and wellness is a complex assortment of factors which are not consistently applied to everyone? These are incredibly complex issues that quickly became wildly out of scale with a master's thesis. The common root thread between many issues is *care* and understanding it as a practice. It becomes a way to tackle these significant intersectional issues in our society, including mental illness and wellbeing, racism, classism, anti-fat, anti-disability, and anti-trans.

It is clear that now is the time to think critically about our role as architects, designers and organizers of space and how we might become agents of informed positive change for our current and future cities. First, we need to understand

¹ As discussed at length in the thesis, we do not experience the pandemic uniformly whatsoever, however, we almost unanimously acknowledge it and are surrounded in its context daily unlike many other global crises.

that care must be at our core as a profession. We associate specific disciplines with this word, medical practitioners or *care* professionals, and currently, we might expand that definition to include our essential service workers. However, the architecture profession does not view itself in a care practitioner role, partially due to care's 'professionalized' status.

Structure

While care can be defined, we can't understand it without practice. This thesis attempts to understand care through existing care theory, examining methods of care practice and practicing care relationships through the development and creation of a large-scale community work. The thesis is structured into two parts, care context and care practice.

Care context includes a careful look at contemporary care theory, debunking care assumptions and presenting it as a robust, valid and necessary mode of practice for architecture and design. The COVID-19 pandemic has provided a unique lens to examine care within our existing society and watch our government's role in care allocation. Care has been at the forefront of the pandemic conversation, yet there is little understanding of its practice and inherent power dynamics from our regional, provincial and national leaders. Part 1 concludes by examining an ancient form of care work, quilting, that is still a part of contemporary space making today. Quilts are forms of architecture from which we can explore care practice. Three scales of quilt projects are examined to understand how they interact with care complexity through political exclusion, sorrow, and community-making. Finally, the thesis' main project, "From Behind the Mask: A Community Quilt of COVID-19 Stories," is introduced. This project uses the framework of the quilt and quilt-making practices to engage the public in community architecture. We are making a space for pain, resilience and care by creating and hanging the quilt in public areas. This project exceeds the boundaries of this thesis, having gained public momentum, and will be first exhibited as a whole in May 2021.

Part 2, care practice, then begins to look at care in practice. It's been a messy process, with as much unlearning as learning occurring. It is presented within an intersectional feminist care theory, categorized into four elements: attention, action, communication and maintenance. The thesis' work is informed by and examined against each of these terms, along with reflections on the architectural profession.

The quilt project is often referred to in this as the “mask quilt” and has been an ongoing public art project since October 2020. It acts as a double-sided quilt, filled with individually authored quilt blocks from the community telling stories of their pandemic experience. The project prompt asks individuals to reflect on their unique experience of a collective pandemic. When the quilt blocks are tied together, they form a large-scale quilt that delineates space in our community for these stories. The quilt block making is set to end after the conclusion of this thesis on April 30, 2021 and will be first exhibited at the local Homer Watson House & Gallery from May 21 – August 29, 2021. I hope to continue showing it as a travelling exhibition around the region, for people to come and experience the quilt as an expression of community architecture, a space of empathy and learning and a place of mourning.

Due to the constant nature of care, it seemed inappropriate to end the thesis with a conclusion. So, instead, I offer a momentary close on this work, with reflections and added transparency to the process. Care is never-ending, and my understanding of both its impact and misuse in the world is just beginning.

PART 1

Care Context

care

Noun

- 1: suffering of mind: GRIEF
- 2a: a disquieted state of mixed uncertainty, apprehension, and responsibility
oppressed by sickness, grief, or care
— William Wordsworth
- b: a cause for such anxiety
- 3a: painstaking or watchful attention
his gentlemen conduct me with all care to some securest lodging — John Keats
- b: MAINTENANCE
floor-care products
- 4: regard coming from desire or esteem
a care for the common good
- 5: CHARGE, SUPERVISION
under a doctor's care
- 6: a person or thing that is an object of attention, anxiety, or solicitude
The flower garden was her special care.

Verb

cared; caring

Intransitive Verb

- 1a: to feel trouble or anxiety
cared for his safety
- b: to feel interest or concern
care about freedom
- 2: to give care
care for the sick
- 3a: to have a liking, fondness, or taste
don't care for your attitude
- b: to have an inclination
would you care for some pie

Transitive Verb

- 1: to be concerned about or to the extent of
don't care what they say
doesn't care a damn
 - 2: WISH
if you care to go
- care less: not to care —used positively and negatively with the same meaning
I could care less what happens
I couldn't care less what happens

1 Care

Care Defined

The word *care* has a surprisingly extended definition in the English dictionary. In our colloquial understanding, we know it as “to like” or “to have concern for something.” In conversation, the word is often synonymous with “interest,” and we understand it at this relatively superficial level. The Merriam-Webster dictionary defines it with fifteen entries, using words such as suffering, apprehension, responsibility, attention, maintenance, and regard. Care is indeed a complex topic.

Starting with its linguist origins, the etymology of *care* (as a noun) finds its roots in “karo,” a Proto-Germanic base meaning “lament,” from which we get sorrow. *To care* is traceable to the PIE root “gar,” meaning “cry out, call, scream,”¹ to make a sound.² These roots paint a burdensome and troubling picture of what it means to care, which are still present in our contemporary definition. We can also understand the fundamental roots of care in relation to the survival of the human species. Our most basic need, to survive, is, therefore, the original setting for care.³ In this way, care is indeed both uncomfortable and profoundly part of us.⁴

With such a range of definitions, what does care actually mean? In addition to these definitions, there are numerous legal and philosophical interpretations. A “duty of care” and “due care” are used in engineering, law and medicine.⁵ While sounding aspiring, they are used to examine what constitutes a base-line for professionals’ acceptable actions. They define the minimum standard, much like the building code is a set of

1 “Origin and Meaning of Care,” accessed Apr 22, 2020, <https://www.etymonline.com/word/care>.

2 “Definition of CARE,” accessed Oct 21, 2019, <https://www.merriam-webster.com/dictionary/care>.

3 Berenice Fisher and Joan C. Tronto, “Toward a Feminist Theory of Caring,” in *Circles of Care*, eds. Emily K. Abel and Margaret K. Nelson (Albany, NY: SUNY Press, 1990), 35.

4 While care is deeply human, it is obviously not exclusive to humans, nor perhaps practiced best by humans.

5 “Definition of CARE,” accessed Oct 21, 2019, <https://www.merriam-webster.com/dictionary/care>.

rules laid out to determine the minimum safety level – which we understand to be the worst allowable conditions.

While these definitions point to specific moments of care, it's advantageous to understand it as several of these definitions linked together. We don't experience care as a singular act but as a process or practice involving many care steps, elements and complex relationships. It's quite difficult and perhaps not entirely beneficial to pin down an exact definition of care but understand it as relational and within an ever-changing context.

Berenice Fisher and Joan Tronto, contemporary American-based care theorists, offer a feminist definition of care. It's written in a deliberately open manner, casting a wide net of what care can include while illustrating how complex a concept it is. Their definition clearly articulates that we must consider care through relationships.

On the most general level, ...caring [is] a species activity that includes everything that we do to maintain, continue, and repair our 'world' so that we can live in it as well as possible. That world includes our bodies, our selves, and our environment, all of which we seek to interweave in a complex, life-sustaining web.⁶

Care Ethics and Theory

It's important to remember that any ideology of care resides within a particular society and is, therefore, both inseparable and shaped by that society. While there are care-centred societies within North America, such as many Indigenous groups, white-centred western society is not one. Within this context, we'll attempt to uncover care's history and understand its opportunities and shortcomings.

Care has been well established as a relational activity that involves multiple people and activities. As a moral theory, Western society has placed an ethic of care well below an ethic of justice. Justice uses abstract scenarios and universally applicable principles – it's our foundation moral theory.⁷ Care is situationally based, requiring details and looking at relationships between many actors. It is concrete.

⁶ Fisher, "Toward a Feminist Theory of Caring," 40.

⁷ This can be clearly seen in our so-called "justice system." It would be hard to imagine a state of mass incarceration under a care-based model.

Nel Noddings' writing is attributed as the first comprehensive ethic of care as a moral theory.⁸ We'll discuss their definition of care ethics to illustrate its foundational elements. Noddings outlines four steps in order to have a "caring relationship."

Step 1: Person A *recognizes* a need of Person B

Step 2: Person A *decides* to act

Step 3: Person A *acts*

Step 4: Person B *responds* to the care of Person A

There is an unstated but present power difference between Person A and Person B within these simple steps. There is also an implied moral obligation of Person A, the care-giver. Person B, the care-receiver, does not have a role until the final step and has not given consent for the acts of care "given" to them. While it lays out the necessary steps that a care process follows, its simplicity leaves out critical aspects of care that cannot be left unstated. Relying on the care-giver's intention can lead to intent-based actions without the context of the power dynamic. We can see this acted out with well-meaning white missionary groups going to "care" for another group of people situated within a completely different cultural context. Even without intending to, the results of these "care actions" can be incredibly damaging.

Tronto and Fisher co-authored an oft-cited book chapter, "Toward a Feminist Theory of Care," in which they review feminist care writing. They illustrate how Noddings' theory fails to convey the complexity of the process and relational nature of care.⁹ The fact is that *care is complicated*. Western society is afflicted with an obsession with simplicity, and there is a danger in oversimplifying the complex. We see it in the dominant 'rational reasoning' (justice-focussed principals) and prevalent sex and gender binary. These are inventions to simplify complex and fluid concepts, often for the benefit of a specific group.

In the chapter, Tronto and Fisher lay out a more comprehensive care process. While they point out the shortcomings of Noddings' work, their theory follows a similar pattern. They define the process of care with four elements, acknowledging their non-linearity. They also note that different people may be addressing each aspect of the process, or perhaps not every element will occur within a singular care process. Their approach also acknowledges other factors that affect it, called "ability

8 "Ethics of Care," last modified Oct 01, accessed Apr 22, 2020, <https://www.britannica.com/topic/ethics-of-care>.

9 Fisher, "Toward a Feminist Theory of Caring," 35-62.

factors,” including time, material resources, knowledge, and skill.¹⁰ Mental and physical energy is not listed as a significant factor, but it has undoubtedly been experienced within this thesis and architectural work in general.

Fisher and Tronto’s care process use four containers to look at care: care-about, care-taking, care-giving, and care-receiving. Later, in 2013, Joan added the fifth element of care, caring-with. This element looks at a more extensive scale of a collective activity or social pattern of care.¹¹ The following acts as a summary of Fisher and Tronto’s care process broken into four categories.

Care About: To “select out and attend to the features of our environment that bear on our survival and well-being.” There is an expectation that the person paying attention has some knowledge. However, they don’t require the ability factors of skill or material resources. It’s very common to ‘care about’ more things than we can act upon.

Taking care Of:¹² To make the decision to take on the responsibility of care. Responsibility may seem like the simplest element. However, it’s weighty and comes with a power imbalance between the care-giver and care-receiver. This element requires knowledge (and good judgement) and time.

Care Giving: The work of care. This element requires all the ability factors, time, material resources, knowledge and skill, as well as emotional and physical energy. The lack of time or resources can put incredible strain on care-givers.

Care Receiving: The “response to care-giving by those to whom care is directed. ...[The] response may not be intentional, conscious or even human.” This form of communication – passes information about how the need was met in the care-receiver by the care-giver. The care-receiver often knows more about their needs because they experience them but might not be able to communicate their needs. This phase indicates a moment to re-evaluate, see how the need has been met (if it has), and address another aspect or further need.

Within this thesis’s work, different words were selected to describe the care process: attention, care action, communica-

10 Fisher, “Toward a Feminist Theory of Caring,” 40.

11 Joan C. Tronto, “When we Understand Care, We’ll Need to Redefine Democracy,” in *Who Cares?: How to Reshape a Democratic Politics*, 1st ed. (Cornell University Press, 2015), 3-16.

12 Later referred to as “Care-Taking” by Tronto.

tion and maintenance. Fisher and Tronto's terms are useful in discussing the enormous range of care; however, the words and their meanings are not intuitive. For example, "care-receiving" is not talking about receiving care; instead, it refers to the carer receiving information back about how the care went. Outside of the academic realm of care research, it's hard to use these terms to communicate effectively about aspects of care. In care's definition, all of these elements of care are, in fact, present. I selected attention, action, communication and maintenance to describe the four aspects of care in a way that speaks about what we do as architects. Using these words and diving into their meanings helps ground the thinking around these more concrete terms while staying within the context of Fisher and Tronto's more extensive scope of care elements.

In place of "care about," I offer the word *attention*. The following two elements, "care-taking" and "care-giving," appear at first to refer to the same thing. They are both about the action of care. In Fisher and Tronto's care process, the first speaks about accepting responsibility, and the latter refers to the work. While accepting responsibility is an important step, these two elements are combined under the term *action* for this thesis work.

The last element of Fisher and Tronto's original four is "care-receiving." Again, this does not refer to the acceptance of care or the person who receives care, but rather the communication reflected back to the carer of how the care has gone. In care, there is no required acceptance of care on the part of the person being cared for. This happens in real life all the time, from caring for a non-consenting baby to requiring the population to be vaccinated. There are two distinct ideas within this term, a form of communication and an evaluation of that information.

In place of care-receiving, I use the terms communication and maintenance to address these two components of care-receiving. 'Communication' speaks to the first part of care-receiving and brings the two-sidedness of a caring relationship to the foreground. Communication can and *often should* go two ways. The second part of care-receiving is an assessment – how has the care worked out? This question and answer do not 'end' the process of care; it reinitiates it; it continues it. This is an issue of maintenance. I think this idea is so crucial, especially so in the context of architecture, that it deserves its own word and dedicated thinking. The idea that we 'end' our relationship to the buildings and spaces we make is incredibly problematic. "Maintenance" can also be understood at numerous scales, both physical and temporal. Here, the scale and repetition pull in Tronto's later addition "care-with," thinking about care and

care-based maintenance at a large collective – even societal – scale.

These words I've chosen are different from Fisher and Tronto's for the sake of clarity and discussion. However, these words and thesis work are in constant dialogue with their terms and care ethics overall. These new terms: attention, action, communication, and maintenance, will be discussed more concretely within *Part 2: Care Practice*, where the thesis work is informed by and tested against them.

Care and Politics

A Democracy?

Care is tied to politics as power is built into any care relationship, regardless of how insignificant an action. Within the container of western society, it's impossible not to address whiteness and white supremacy in shaping and suppressing care within our society. In the origins of democracy, a governing structure we maintain today as fair and equal is built upon politically excluding people. If the people within the democracy are equal, then there isn't a place for care that operates within a power imbalance.

Care has virtually no place in the description of 'the good life' that provides a focus for Western philosophy, despite the fact that caring permeates our experience.¹³

Since care "permeates our [lived] experience," and is the way which humans survive, the Greek's solution was to exclude people and for them to take on the care work. These people were not seen to be a "person" in the context of society. These excluded people included: women, children, the poor, disabled, enslaved people, and immigrants. So, left in the circle of democracy were well-off men born within this system.¹⁴ Tronto offers a new definition of democracy that understands care to be fundamental, "Democracy is the allocation of caring responsibilities and assuring that everyone can participate in those allocations of care as completely as possible."¹⁵

13 Fisher, "Toward a Feminist Theory of Caring," 35.

14 Tronto, "When we Understand Care, We'll Need to Redefine Democracy," 12-13.

15 Tronto, "When we Understand Care, We'll Need to Redefine Democracy," 15.

There is an innocence portrayed in care, similar in ways to 'white innocence.' Care is *not* innocent and has been regularly used as a method of control and governance. It's inseparable from the ugliest parts of human history, including colonialism, racism, sexism, and capitalism. Care has been used as a banner of good to fly over countless horrible acts of oppression.¹⁶ This idea of 'non-innocent care' will be further expanded in the quilt section. There we'll discuss several occurrences of the misuse or withholding of care, including Indigenous residential schools of Canada, the AIDS crisis in America,¹⁷ and the historical treatment of Indigenous communities.

Care and Gender

Lawrence Kohlberg, an American psychologist, developed a cognitive-developmental theory of moral development in the late 20th century. His studies indicated a more advanced level of moral development in men than in women. His theory, however, hinges on the *ethic of justice* being the basis for morality. His work continues to be the prominent theory for moral judgement today. Carol Gilligan looked at Kohlberg's work for signs of gender-bias. Through her work, she discovered and developed the theory of a "different voice," – an alternative ethics (care-based) that women seemed to have. Joan Tronto reads Gilligan's work not as proving a gender difference but establishing an alternate existing moral structure.¹⁸

There is a great deal of writing, including non-intersectional feminism, that attributes *care* as an inherent or intuitive behaviour of women as they have been designated "natural care-givers" by virtue of being a mother. This debate on moral development within the invention of the Western gender binary is tiresome. This narrative only serves to further a male-dominant agenda that keeps women doing the care work. When we take a step back from this white-only, man vs woman scenario, we see many other actors. These people have historically carried the burden of care and continue to be rendered invisible.¹⁹

16 Aryn Martin, Natasha Myers and Ana Viseu, "The Politics of Care in Technoscience," *Social Studies of Science; Soc Stud Sci* 45, no. 5 (2015) 631-632. doi:10.1177/0306312715602073.

17 While the AIDS crisis continues to be a global issue, I will focus on the relationship between the American government and American citizens through the NAMES Project AIDS Quilt.

18 Joan C. Tronto, "Beyond Gender Difference to a Theory of Care," *Signs* 12, no. 4 (1987), 644-663. <http://www.jstor.org.proxy.lib.uwaterloo.ca/stable/3174207>.

19 Both of the researchers, Kohlberg and Gilligan looked predominately at privileged white people to build their arguments around gendered moral ethics, excluding numerous other perspectives.

As care work is continuously devalued, the most unwanted or unpleasant care-related jobs (for example, waste removal) are put onto another group of people. People not born into such privilege, especially Black, Indigenous, and people of colour, have long been subjected to the dirty or horrible care and maintenance roles. Sharron Mattern illustrates the 'support' role that many countries in the global south take on in her comprehensive article, "Maintenance and Care." This work done by "other" people allows us to maintain our capitalist and consumerist society.²⁰

The undesirability to deal with complexity and discomfort in western culture explains why privileged people pass off care's uncomfortableness whenever possible. However, they don't *merely* pass it off to *someone else*. It becomes the problem of the person society considers 'lesser.' This othering that is occurring and the disproportionate delegation of care responsibility have had a long history and continues in our current society. As Tronto writes in her book chapter, "When we Understand Care, We'll Need to Redefine Democracy," the more power you have, the less care you can *choose* to perform.

*What it means to be powerful, in caring terms, is to be able to foist off the unpleasant parts of care onto others and to take on only the care duties we find worthwhile.*²¹

Broken Care

Long-time activist and writer on disability justice, Leah Lakshmi Piepzna-Samarasinha, reminds us that care movements and care webs have always been at the center of sick and disabled queer, and trans people of colour's (QTBIPOC) lives within their book *Care Work: Dreaming Disability Justice*. Care has become widely regulated and professionalized, such as in *healthcare*, and can be difficult to access by groups of people who have been marginalized. This 'professional' care work, an example of "desirable" care jobs, has, therefore, more privileged people working in this area. Piepzna-Samarasinha writes about how people, especially in the sick and disabled QTBIPOC community, might be resistant or altogether avoid this institutionalized care. When care is used as charity and not in solidarity, it can be traumatic, especially for people with chronic needs.

20 Shannon Mattern, "Maintenance and Care," *Places Journal* (Nov 20, 2018). doi:10.22269/181120. <https://placesjournal.org/article/maintenance-and-care/>.

21 Tronto, "When we Understand Care, We'll Need to Redefine Democracy," 3-16.

“Care webs,” as she calls them, are formed between people in a system of solidarity. Because of how ‘professionalised’ mainstream care has become, creating care webs takes a lot of rethinking how care should be handled. Additionally, within any care system – even the healthcare system – there are ever-changing needs and improvements that can be made. While many organizations and institutions avoid the uncomfortable-ness of not being perfect, these self-made care webs of mutual care can choose to be self-critical, maintain themselves, and continuously learn more about *good* care. The disability justice movement, started by QTBIPOC people, centers on this idea of good care as slow, long-term, sustainable work.²²

Piepzna-Samarasinha points out, from personal experience, “I didn’t know that one group falling apart didn’t have to mean that that was it – for the idea of building a care web. I wish I could’ve known that the struggles we hit weren’t failures or signs of how inadequate we were but incredibly valuable lessons.”²³ This reflection of hers sheds light on the value of staying with an evolving care practice, even if it’s unknown, messy, and painful.²⁴

Care Value

Without question, care has value – even monetary value. The maintenance of things, buildings and systems is unending. As Mattern writes, “We care for things not because they produce value, but because they already have value.”²⁵

To everyone’s detriment, care is often second to the “interests” of public spending. For example, when money is stripped from public transportation budgets, it affects the system’s maintenance, causing it to be less and less effective. Not only does this affect people who rely on this system, the time delays of efficiently transporting everyone costs the city more than it would to repair and maintain a good public transportation network.²⁶ So, why don’t they pay?

It seems that two significant aspects affecting the acceptance

22 Leah Lakshmi Piepzna-Samarasinha, *Care Work : Dreaming Disability Justice* (Vancouver: Arsenal Pulp Press, 2018), 53-68.

23 Piepzna-Samarasinha, *Care Work : Dreaming Disability Justice*, 67.

24 The alternative is really a “good enough for most of us,” model that we see in current institutionalized care. Even in this statement the “most of us” do not include the prevalence of disability and the idea of *non-(yet)-disabled*, as Piepzna-Samarasinha names them.

25 Mattern, “Maintenance and Care.”

26 Mattern, “Maintenance and Care.”

of care are time and the perception of progress. Culturally, we expect to see a return on investment quickly. We often see this in our political system, where there is relatively quick – often alternating – change in power. A newly-elected political power wants to maintain favour by implementing quick changes with quick results. Unfortunately, care works in almost an opposite manner. We immediately run into problems when we try to force care into a high-speed, results-oriented process.

First of all, care takes time – a lot more time than we even anticipate. Care and its balance in society can be understood over the time scale of a lifetime or many lifetimes. With a larger timeframe, the burden of care can be managed and balanced. Tronto's addition of the fifth element of care starts to look at this idea of collective societal care action.²⁷ Again, many Indigenous cultures already have this idea and practice care that is long-term. The Iroquois have the concept of "7 Generations," making decisions that will be for the good seven generations is both powerful and almost alien in western culture. From a western science perspective, Puig de la Bellacasa argues that *care time* is "time consecrated to the reproduction, maintenance and repair of ecological life," and that it is out of step with the time of capitalism (or rather capitalism is out of step with care time).²⁸

It's clear now that care *is* a practice. We get better at it the more care-work you are exposed to. Therefore, under the "democratic" structure of our society, all women and people of colour will have a more complexly developed moral ethic of care than people who don't perform much care work. Within this stream of reasoning, the people in positions of immense power have little care experience or practise, yet are responsible for *taking care* of cities, provinces, or countries. Kitchener's mayor, the provincial government and our country are all headed by white men educated in a justice-based system and are unlikely to have developed a mature ethic of care. The reality is that these people wield enormous power that affects our quality of life yet have little to no understanding of how to care for people. This lack of practice is painfully evident in the provincial and national handling of COVID-19.

In Canada, we can often be distracted by the skyrocketing levels of COVID-19 infections and deaths in the United States of America. In fact, we are also facing a crisis of care within

27 Tronto, "When we Understand Care, We'll Need to Redefine Democracy," 14.

28 de la Bellacasa, Maria Puig, "Making Time for Soil: Technoscientific Futurity Pace of Care," *Social Studies of Science* 45, no. 5 (2015), 691-716. <http://www.jstor.org.proxy.lib.uwaterloo.ca/stable/43829052>.



Fig. 1.1 City of Kitchener picnic table with hand-washing reminder, no hand-washing station provided

our government's leadership. There is a constant push of responsibility from the leaders onto the individual to curb the pandemic. They put it forward so simply – that if *only* people would stay home or wear a mask, the pandemic would end. They aren't coming forward with solutions to the innumerable difficult situations that people find themselves in, opting for vague and universally applied "solutions" over and over again as the death toll continues to rise.

We see this idea that "essential workers are heroes" continuously reinforced in the media. It's their *job* to save us. Designating care work as *heroic* is an established tactic used by governing bodies not to provide appropriate support or care for these people.²⁹ They create an illusion that the heroes *do it simply because they are good people*. It's another narrative that makes us feel good when we don't participate in this dangerous work. Briarpatch Magazine, a radical Canadian publisher based in Saskatchewan, has been printing writing on both the failure of our government's coronavirus actions and the government's failure to treat all of our lives equally important.^{30,31} The reality of treating care-work as hero's work, without proper compensation, is brought painfully to our attention in just one sentence written by Maya Menezes, an activist living in Tkaronto

29 Care work is often pegged as heroic or not recognized at all. The suffering of care-work will go uncompensated if they are a hero, and unacknowledged and uncompensated if the care-work is in the undesirable category. Mattern, "Maintenance and Care."

30 Maya Menezes, "Migrant Workers are the Present and Future of Low-Carbon Care Work," *Briarpatch Magazine*, Jan 14, 2021. <https://briarpatchmagazine.com/articles/view/migrant-workers-are-the-present-and-future-of-low-carbon-care-work>.

31 Daniel Sarah Karasik, "Suppress the Virus Now!" *Briarpatch Magazine*, Nov 8, 2020. <https://briarpatchmagazine.com/articles/view/suppress-the-virus-now>.

Fig. 1.2 “Our Heroes: Grocery Store Staff and Farmers” home-made yard sign, Kitchener



(Toronto):

“Instead of arming these workers with what they need – permanent residency, fair wages, and labour regulations – we have been clapping for them from our balconies at a scheduled hour, as they march to their deaths.”³²

This quote speaks to a temporary community activity, showing appreciation to health care workers, that has since almost entirely died off. People went outside, banging pots and pans at a time aligned with the evening nurses’ shift change in hospitals worldwide. Menezes’s writing refers to the dangerous conditions that some of our other essential workers face. While confirmed cases surround medical staff, they also have medical training and proper PPE, while other essential workers like grocery workers and migrant farm workers do not. These ‘acts of solidarity’ of clapping are, in fact, *not* solidarity but actions that make us feel more comfortable with the care work disparity and lack of danger we put ourselves in by heroizing care work.

Care in Architecture

Through the course of the pandemic, social movements have created enormous pressure to change inequitable structures.

³² Menezes, “Migrant Workers are the Present and Future of Low-Carbon Care Work.”

From the Black Lives Matter movement has come “Defund the Police,” a campaign to divest the growing financial resources allocated to the police unions into social care structures. It is an enormous public call to move away from a so-called ‘justice system’ to a community-centred care system, based on the continual mistreatment and deadly encounters of populations with police power. This kind of social movement brings the idea of a care-centred architecture practice into a possible future.

Care theory and architecture are already starting to come together. The New Alphabet School published letters from designers, architects, and artists writing to Joan Tronto. Tronto replies to each letter in this project, questioning futures of care during the significant societal shifts happening in 2020.³³ Tronto also wrote a short chapter for *Critical Care: Architecture and Urbanism for a Broken Planet*, the first time her writing directly engages the topic of architecture.³⁴ Outside of these specific examples, it’s important to recognize the numerous designers and architecture that do incredible work on pursuing equity through design. This thesis is an interrogation of how we practice architecture to imagine a better, more equitable practice and world.

Power in Architecture

Ghana-born American economist Anna Gifty Opoku-Agyeman talks about the landscape of economics in academia and practice as one that has a lot of power and exclusion. Opoku-Agyeman says, “If the space you reside in has a lot of power, it *absolutely* needs to be interrogated. Especially, if that power is concentrated amongst one group.”³⁵ Overall, the architecture profession has significant power, made up of people with similar, typically white affluent backgrounds making decisions that will affect generations of people.³⁶ The architecture profession itself has its own systemic problems with exclusion and repre-

33 Sascia Bailer, Gilly Karjevski and Rosario Talevi, eds., *Caring*, Vol. 4 Haus de Kulturen de Welt, 2020).

34 Joan C. Tronto, “Caring Architecture,” in *Critical Care: Architecture and Urbanism for a Broken Planet*, eds. Angelika Fitz and Elke Krasny (Vienna: Architekturzentrum Wien and MIT Press, 2019), 26-32.

35 Alie Ward, *Economic Sociology (MONEY/FREAKONOMICS) with Anna Gifty Opoku-Agyeman and Steven Levitt*, Alie Ward, Anna Gifty Opoku-Agyeman and Steven Levitt, Podcast, 2021 Ologies.

36 The combined efforts of the National Organization of Minority Architects and the National Council of Architectural Registration Boards released a report this year, 2021, illustrating the vast majority of practicing architects are white (62.9%) and mostly men (36% white men). As architectural education is long, with multiple degrees, professional exams and practice hours, it certainly more available to people with affluent backgrounds.

sentation, which fall outside this thesis's bounds. However, this manifests itself as significant blind spots to the spectrum of human experiences and perspectives.

It's important to acknowledge and become aware of our blind spots to practice an architecture of care. As an example, we can look at the University of Waterloo School of Architecture building. The old silk mill was turned into the new location for the school in 2004. Throughout this process, numerous careful decisions were made, including selecting the school's site, renovating for reduced energy use by replacing all the windows, and allocating space with river views to the students. However, the school has a major oversight regarding disabilities. Both of the school's lecture halls meet the bare requirements for accessibility, however, but don't imagine that a lecturer could have a physical disability. This not only affects who can give a lecture at the school of architecture, but the people students get exposed to during their education. The absence of disability in education reflects in the profession. It begs the question of who else is our architectures excluding?

Undoubtedly, this thesis work will face push-back in the architecture community. As I've recognized, architects and designers *do* care. Likely, many will feel that we don't have *that* much power. Both of these statements can be true *and* still warrant an investigation, *especially* as a self-governing profession. We need to be thinking critically on how we *do* use the power we have and *who* or *what* we spend our energy and attention on. As Tronto puts plainly in her recent writing:

*The point is not that contemporary architects and planners are all uncaring; the point is that they are caring wrongly. They are caring about things, and often the wrong things."*³⁷

37 Tronto, "Caring Architecture," 27.



Fig. 2.1 The Closure and Illegalization of Public Space

2 COVID-19

Pandemic Lens

When I started my thesis in September 2019, the world had yet to learn of the novel coronavirus. The words COVID, lockdown, and quarantine had yet to become part of regular conversation. It changed everything.

On March 5, 2020, I was with the first-year architecture studio on a field trip in Toronto as a teaching assistant. At this time, some people in Ontario were thinking twice about unnecessary international travel due to concerns about the coronavirus. Six days later, the World Health Organization (WHO) classified the coronavirus outbreak as a pandemic. Fear, anxiety, and a lack of information about this unknown virus increased in Canada as we watched other countries, like Italy, start to rise in infection rates exponentially.¹ The University of Waterloo remained open, scrambling to make distance-learning plans, until locking (most of) their doors on March 24. Like others at the time, I naively thought we would soon be “back to normal” - a phrase that would grow tiresome and controversial over the following months.

The world slowed, and governments ask people to stay home. “Shelter-in-place” orders required people remain indoors, only leaving for necessary reasons such as a weekly grocery shop or daily walk. In some heavily affected areas in other countries, to leave a residence people even needed an official form.² The words “mental health” and “care” were used frequently in both media and everyday conversation. These terms once projected as luxuries became essential and seen as necessary for people’s wellbeing. Of course, they always were, but in this State of Emergency, our leaders were caught ill-prepared and unpracticed in care. Now that even the most privileged were separated from their social groups, we started to see on a large scale how vital community and social connections are to our wellbeing. We saw exercise, communicating, access to services,

1 Sebastiano La Maestra, Angelo Abbondandolo and Silvio De Flora, “Epidemiological Trends of COVID-19 Epidemic in Italy Over March 2020: From 1000 to 100 000 Cases,” *Journal of Medical Virology* (April 21, 2020), 1-6. <https://doi.org/10.1002/jmv.25908>.

2 “Coronavirus: What are the Lockdown Measures Across Europe?” last modified April 14, accessed Mar 6, 2021, <https://p.dw.com/p/3Zz2f>.

fresh air, balancing work and home life differently.

Every person lives within different circumstances, and undoubtedly our experiences of COVID-19 have been and continue to be unequal. Many people lost jobs while some worked overtime in dangerous conditions. So many people have died, while others recovered. A pandemic touches everyone's life, albeit differently, and collectively our lives have been transformed. Perhaps this is a rare moment in history where we can easily find common ground between ourselves. It's also a moment, as collectives, we can (with much work) break from our previous ways of doing and imagine and build a better future. Writer, Arundhati Roy, talks about this from the perspective of the pandemic in India. He considers how the pandemic can be a portal, "We can choose to walk through it, dragging the carcasses of our prejudice and hatred ... [or] we can walk through lightly, ready to imagine another world. And ready to fight for it."³

Sites of Change

The changes to "normal life" were sudden and came with a brief mourning period for the way things were. COVID-19 opened eyes⁴ to existing (now exacerbated) problems, inequalities, and failures of our current ways of life. As the pandemic changed our daily rhythms, the devastating effects of a lack of care, maintenance and general carelessness in the city, which had previously been overlooked in our communities, became more evident. It becomes clear whom we, as a society, value and therefore "care" for. People outside of this group are often referred to as "vulnerable."

As a viral pathogen, the coronavirus has significant spatial implications. Many of the inequities re-exposed by the pandemic are also, unsurprisingly, spatial. Indigenous groups across the country have acted to protect their people on their land from the virus.⁵ Closing or restricting access to the reserves through road closures and checkpoints has highlighted conflicts between Indigenous sovereignty and Canadian law. Even during

3 "The Pandemic is a Portal," last modified April 3, accessed Mar 6, 2021, <https://www.ft.com/content/10d8f5e8-74eb-11ea-95fe-fcd274e920ca>.

4 Those who were in a privileged position not to be aware (or care) before would now be confronted with this information through media coverage.

5 The reserve residents are an at-risk population for the virus; preventative action is critical in saving lives. In 2009, Indigenous groups in Canada were significantly affected by the spread of H1N1 (swine flu). "Indigenous Communities Close their Borders in Hopes of Preventing COVID-19 Spread," last modified March 21, accessed Sep 1, 2020, <https://www.ctvnews.ca/health/coronavirus/indigenous-communities-close-their-borders-in-hopes-of-preventing-covid-19-spread-1.4863166>.



Fig. 2.2 In Front of City Hall, March 26, 2020

Fig. 2.3 Weber St. Towards Victoria St., March 26, 2020

the pandemic, sites of development on unceded lands continue to be fought against by Land Back movements⁶.

Considered one of the most vulnerable populations across the country, people experiencing homelessness have struggled to protect themselves and remain connected to services and support. Tent cities have popped up and are facing forceful evictions by police, as directed by the city. The City of Toronto has recently filed a legal injunction suit naming the local carpenter, Khaleel Seivwright, who was constructing tiny homes for people ahead of and during this winter of 2020-2021. Seivwright is operating from both a skill set and first-hand experience of sleeping outside in the winter.⁷ There is a lack of safe housing for people, and the city is suing rather than taking responsibility. Following the inevitable lift on the provincial COVID-19 eviction ban, evictions are pending for thousands of people unable to pay rent over these prolonged periods of unemployment.⁸

The Black Lives Matter (BLM) movement gathered immense momentum and received global attention as protests over the continued police violence remained unhindered against the BIPOC community in the United States⁹ amidst COVID-19.^{10,11} In part, BLM solidarity marches were so successful by mass work-closures, giving people the freedom to occupy space in protest. From BLM, we've also seen an increased movement to defund the police. The campaign calls for the still increasing police budgets to be reallocated in support of the community through education, housing and mental health. Combined with racial bias in the justice system, so many avoidable deaths and detentions have occurred, especially in the BIPOC community.¹²

6 Including the contested land of the 1492 Land Back camp near Cayuga, ON, on the Haldimand Tract, 10 km of land on both sides of the Grand River, promised to the Six Nations.

7 "Toronto Carpenter Who Builds Tiny Shelters for Unhoused People Calls on City to Drop Legal Fight | CBC News," last modified Feb 22, accessed Mar 6, 2021, <https://www.cbc.ca/news/canada/toronto/toronto-carpenter-khaleel-seivwright-response-city-application-injunction-1.5923854>.

8 "COVID-19 Making Life More Dangerous, Difficult for Canadians Experiencing Homelessness," last modified August 13, accessed Sep 1, 2020, <https://www.cbc.ca/news/health/homelessness-covid19-1.5684260>.

9 This violence also was and continues to occur in Canada.

10 2SLGBTQ+ people continue to be more largely targeted within these communities who already face oppression by being BIPOC. "The History Behind the LGBTQ Fight Against Police Violence," last modified June 19, accessed Mar 6, 2021, <https://time.com/5855232/lgbtq-protest-history/>.

11 "Black Lives Matter may be the Largest Movement in U.S. History," last modified July 3, accessed Sept 01, 2020, <https://www.nytimes.com/interactive/2020/07/03/us/george-floyd-protests-crowd-size.html>.

12 Defund the police continues to be a much talked about issue in Kitch-



Furthermore, the closure and illegalization of outdoor public space disproportionately affected non-land owners. These issues range from those of public washroom availability to simply sitting or exercising outside. When public space reopened, our government would favour business profits over public wellbeing.¹³

Fig. 2.4 City Hall plaza construction blocks critical public washroom access

Fig. 2.5 No Cash sign, at Smile Tiger Coffee Roasters, Kitchener

These issues, of which I only mentioned a few, have had long histories in North America. Othering groups or individuals for their differences have been an effective tactic to keep power and money for a select group. This fabricated ‘fear’ of others and differences has maintained a tight grip on our society. It pushes for individualized behaviour, unnaturally unempathetic

ener, including in the wake of the latest increase of the police’s budget. “Waterloo Region Police Service Arrogant in Pursuit of \$8-Million Budget Increase,” last modified Nov 26, accessed Mar 6, 2021, <https://www.therecord.com/opinion/community-editorial-board/2020/11/26/waterloo-region-police-service-arrogant-in-pursuit-of-8-million-budget-increase.html>; “Defund the Police: What it Means and what it would Look Like in Waterloo Region,” last modified June 12, accessed Mar 6, 2021, <https://kitchener.ctvnews.ca/defund-the-police-what-it-means-and-what-it-would-look-like-in-waterloo-region-1.4981532>.

13 In downtown Kitchener, businesses were city-provided fixed fenced-in sidewalk patios, tables, chairs, and shading structures, often sporting city’s logo. The city still chose not to close streets or widen ‘pedestrian’ routes in those areas creating pinch points and tighter routes for pedestrians. *From the author’s original photographic research in Kitchener, Ontario.

citizens, and furthers capitalist agendas. It's painfully clear that this has had detrimental effects on our communities and our collective COVID-19 response. Fear has cast a long shadow over a counter-culture of care. Care has always been present; it's a fundamental element of our species. It is continuously and actively undervalued, underappreciated and dismissed.

The Pandemic Experience

The Ontario government declared a "State of Emergency" on March 17, 2020, followed shortly by mandated closures of all "non-essential" businesses (including the University). Kitchener, where I live, thus became my home base and my whole world. The word "essential" would change how we perceived public service individuals, from public transport operators to grocery store workers to medical care staff. While having some of the highest infection rates in the country, life in Southern Ontario has still been significantly privileged in several ways.¹⁴ Countries worldwide are battling inadequate healthcare systems, a complete failure of leadership and scarce finances, all on top of various pre-existing conditions.¹⁵ The United States of America, in particular, has been devastatingly affected, with some of the highest infection rates per capita¹⁶ brought on by an unacceptable standard of care, both in leadership and citizen's actions to one another. It comes down to an issue of care - and whether people and leaders are willing to do whatever necessary to care for each other.

A pandemic is experienced from a global scale to an individual one. It is important to remember that each country, province, region, town, has had its own experience. Certainly, North America chose to feign a level of naivety, using terms such as "unprecedented" to make up for a lack of prompt and decisive action. Just over a hundred years ago, this same town, recently renamed Kitchener from Berlin, faced the "Spanish" flu¹⁷ along

14 In Ontario, non-dense living conditions are typical. We have universal healthcare and access to outdoor spaces. Ontario never entered enforced lockdown conditions used in outbreak locations such as in China, France or Italy. Ontario, however, has had far from a perfect COVID-19 plan.

15 For example, Beirut's port explosions on August 4, 2020, left hundreds of thousands without homes in a global pandemic, amidst food scarcity and political unrest.

16 As of March 6, 2021, the total cases of coronavirus the United States of America was 28 969 430, representing 1 in 11 people. While having significantly less people, the Czech republic and Moldova had cumulative rates representing 1 in 8 people. "Coronavirus World Map: Tracking the Global Outbreak," last modified last updated March 6, accessed March 6, 2021, <https://www.nytimes.com/interactive/2020/world/coronavirus-maps.html#countries>.

17 The "Spanish" Flu, as we know it in Canada, was called that because Spain was one of the first countries to report on it during WWI as they were

with much of the world during WWI. There are striking resemblances in responses between our viral outbreak situation and the one a hundred years ago, from the debate about wearing masks to promises of reformed healthcare practices to racialized prejudice.^{18,19} Here in Kitchener-Waterloo, the death rate was estimated by health officials at 53 percent of cases.²⁰

Because the coronavirus was first reported in Wuhan, China, there has been an incredible increase in anti-Asian hate crimes. While some aspects of the pandemic appear to be pulling communities together, other parts, including racial bias and scapegoating, have been deadly.²¹ Local professor of Sociology and Muslim Studies at Wilfrid Laurier, Dr. Jasmin Zine, looked into the racialization occurring early on in the pandemic. She looked at three distinct groups of people who have been racialized, including Asian individuals, Black men, and Muslim women. People of Asian heritage wearing masks are being seen as the problem, rather than a good citizen. Black people, particularly Black men, fear being targeted for looking 'suspicious' while wearing a mask. Muslim women face hypocrisy from governments telling them they cannot cover their face, while mask wearers are celebrated as model citizens.²²

Pandemic Research

My grad office became a desk in my living room; my partner used our kitchen table five feet away. We found creative ways to make a work-from-home possible, including a make-shift

a neutral country. They carried the blame of the virus by countries naming it after them. We've seen the same thing happen with the coronavirus being racialized and called the "Chinese Virus," or even "Kung Flu" by the former American President Donald Trump. "Spain Hated being Linked to the Deadly 1918 Flu Pandemic. Trump's 'Chinese Virus' Label Echoes that." last modified March 23, accessed Mar 6, 2021, <https://www.washingtonpost.com/history/2020/03/23/spanish-flu-chinese-virus-trump/>.

18 Heather MacDougall, "Toronto's Health Department in Action: Influenza in 1918 and SARS in 2003," *Journal of the History of Medicine and Allied Sciences* 62, no. 1 (Jan, 2007), 56-89. doi:10.1093/jhmas/jrl042. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7204198/>.

19 Local company, Stroll Walking Tours, offered "Pandemic! Kitchener and the 1918 Spanish Flu" walking tour, led by Todd Bowman a local high-school history teacher. The author attended this walk in October 2020, 102 years after the influenza pandemic in her neighbourhood.

20 Johnson Niall, *Influenza in Canada: A History*, Defining Moments Canada.

21 "Alarming Surge in Anti-Asian Hate Crimes Recorded in U.S., Canada since Pandemic Started," last modified March 4, accessed Mar 6, 2021, <https://www.ctvnews.ca/world/alarming-surge-in-anti-asian-hate-crimes-recorded-in-u-s-canada-since-pandemic-started-1.5334685>.

22 "Unmasking the Racial Politics of the Coronavirus Pandemic," last modified June 3, accessed Mar 6, 2021, <http://theconversation.com/unmasking-the-racial-politics-of-the-coronavirus-pandemic-139011>.



photo studio on the apartment balcony. The libraries closed and remained so for many months. During that time, I walked the streets, photographing and using the city as my information source. It was unproductive to think about the kind of work one could do under “normal” conditions. Time stretched on and on, with no end in sight to the pandemic. It was advantageous to reconsider how things could work differently, designed to take advantage of some of these new conditions. Some people were busier than ever; for myself, as a grad student, I had a lot of new-found time on my hands. I undertook work for this thesis, from a multi-month photo-documentation project to a tri-city community quilt project that would never have happened to this scale or through these methods had these conditions not been in place. I have an oscillating set of feelings around doing my Master of Architecture thesis during this time, ranging from incredibly exciting and interesting, to numbing, to occasional bouts of paralytic fear.

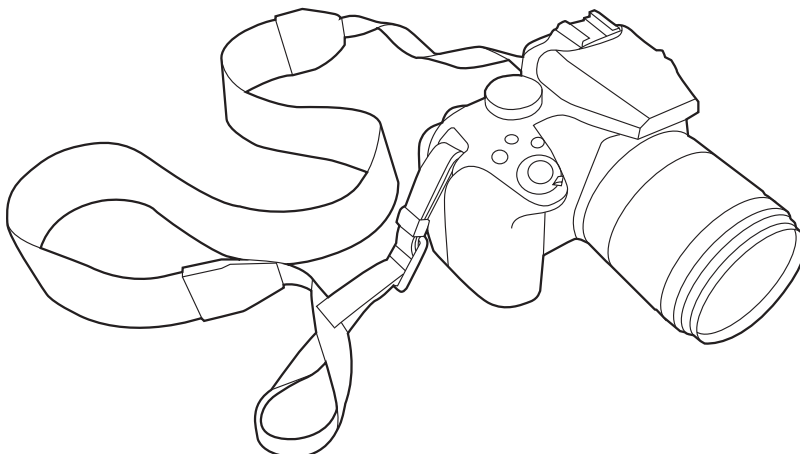
After this thesis concludes in April 2021, the pandemic has continued for over a year. This period of time is hard to describe. It has been difficult to remember the time, know the day of the week, or even go outside daily. This time has been life-changing in many ways. I watched the interior workings of society be flipped inside out and exposed. I have learned so much about the world and the corrupt and inadequate structures of our society and can no longer remain naïve to their presence and power.

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Fig. 2.6 Author and family members on Stroll Walking Tour's "Pandemic! Kitchener in 'The Grip' of the 1918 Spanish Flu," led by Todd Bowman, October 2020.

Fig. 2.7 Author dressed to photograph Halloween night in Kitchener, 2020

Fig. 2.8 Make-shift balcony photo studio



III. 2.1 DSLR Camera



Fig. 3.1 "Untitled," unassembled quilt block by Author for the "From Behind the Mask" community quilt

3 Quilts

Quilting Histories

To delve into the territory of quilting and quilts is to try to piece together long histories of people caring for others through making. The history of quilts, like care, is non-innocent; quilting too must be considered through an intersectional lens.

In researching quilts and quilting practices, it's clear how entwined the world of textiles is. There are numerous stitching techniques such as embroidery and applique that have become central to quilt making. Weaving is inseparable from quilts as its primary fabric construction method. Furthermore, as an object, many of its properties are shared with the more general term of "blankets"- naturally. It's futile and unnecessary to attempt to draw clear boundary lines between these categories. It is, however, important to acknowledge that cultures throughout history around the world have rituals and symbolism embedded in blankets. For example, Indigenous peoples of Turtle Island have long histories and traditions of blanket weaving, and their use before (and continuing after) European contact would introduce "the quilt." The Coast Salish people are well known for their weaving. Their woven blankets contain a strong care relationship between the land, weaver and wearer and hold a sacred purpose in their culture.¹

Quilt-ing

Quilting is commonly defined as the sewing three layers of fabric together into a "quilt sandwich."² While it still qualifies as "sewing," the addition of a third layer of material sets quilt-ing apart as a means to keep an interior material in place. In quilted items, such as a jacket, the quilting stitches hold the batting or stuffing³ in place. Without it, over time, the batting will resettle and cause thinning and bulking in different areas.

1 Salish Blankets: Robes of Protection and Transformation, Symbols of Wealth Leslie H. Tepper ; Janice George ; Willard Joseph 2017.

2 "Glossary of Quilting Terms," accessed Jan 2, 2021, <https://www.nationalquilterscircle.com/article/glossary-of-quilting-terms/>.

3 Batting can be made of a variety of materials, from straw to wool, cotton to synthetic materials or scrap fabrics.



Fig. 3.2 Votive Plaque, 5thC-4thC BCE. in the collection of The British Museum



Fig. 3.3 Skanda-Kārttikeya, Sculpture, 2nd-3rdC CE. in the collection of The British Museum

To maintain even padding or warmth, regular intervals of stitch lines create small interior pockets, trapping the batting in smaller sections as it ultimately adjusts over time. Quilting is an ancient technique used to make padding for animals, armour for people, and create warm garments. Due to cloth's nature, its ability to wear and decompose, there aren't many existing ancient quilted artifacts. We can, however, see their historical presence depicted through sculpture and other art forms, as seen in these two artifacts from the British Museum's collection. Its thermal properties are highly desirable in colder climates, and the technique would eventually be used to create insulated blankets – or what would become known as “quilts.”

Quilts

Quilt-making is a world-wide phenomenon with a multitude of origins and traditions. Quilt traditions reflect a way of life for a group of people. Quilts are often specific to their location and climate, indicate available materials and the “status” of the owners. Furthermore, the movement of people between places allowed for the transfer, adoption, and adaptation of techniques and patterns.⁴ From just their construction, you can start to read a complicated and interwoven cultural history. For

⁴ The adoption of techniques was not always a choice or traded. People conquered through war could be forced to adopt techniques and produce textiles in the same fashion as the conquering group. Peter Stallybrass, “Worn Worlds: Clothes, Mourning and the Life of Things,” in *The Textile Reader*, ed. Jessica Hemmings (London; New York: Berg, 2012), 68-77.



this work, I will focus on a few major quilting influences within North America.

The “quilt” is described as a bed covering made by quilting *or tying* layers of material together.⁵ Tied quilts are not as common today; however, it was once a common technique to achieve a similar effect to quilting without the immense effort of stitching such a large surface area. The ties are essentially a network of individual stitches made with yarn to attach the front fabric to the back fabric. In this way, a quilt can be made by *affixing* a series of fabric layers together. The quilt doesn’t have a fixed size and can be made to care for a single baby to a large family. Its size is only dependant on its intended use, and thus quilts are most commonly made with an intended person or persons in mind. They are made with personal intention.

Canada

Quilt-making came to North America through European settlement. At the beginning of European expansion into the west, settlers sought a better life and came with little to ‘settle’ the land. Now separated from Europe by the Atlantic Ocean, fabric was increasingly difficult and expensive for colonial women to get. Fabric would be reused and mended as much as possible. Scrap quilts made of squares and strips of cloth were made, having saved enough useful pieces. Flour sacks and worn-out clothing would also make their way into quilt-tops. Even when a quilt reached its end of life, they were still suitable, often cut

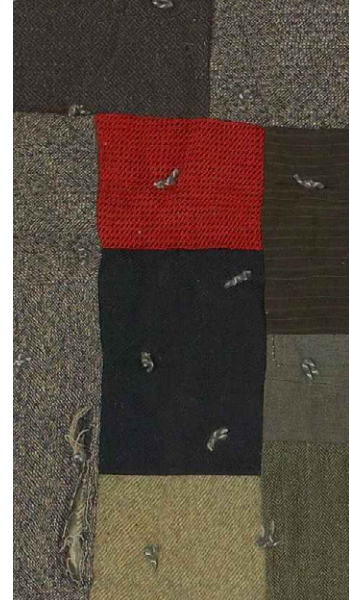


Fig. 3.4 Pieced Quilt, Canada, 1870-1899 in the collection of the Textile Museum of Canada

Fig. 3.5 Pieced Quilt, Canada, 1870-1899 in the collection of the Textile Museum of Canada, Detail

⁵ “Definition of QUILT,” accessed January 11, 2021, <https://www.merriam-webster.com/dictionary/quilt>.

up and used inside other things as padding.⁶ There is some disagreement about what the first North American quilts were; however, I find Penny McMorris' argument for pieced scrap quilts to be reasonably conclusive in her book "Crazy Quilts."⁷ Early North American quilting would thus be very practical for the everyday settler woman, fancier quilts and patterns developing with the increased earnings and availability of materials.

With European settlement came European slavery. Contrary to existing slavery in Indigenous groups, European slavery was based on white-supremacy and de-humanizing enslaved people. This form of slavery existed here in what is now known as Canada in the early sixteen-hundreds, with the French enslaving Indigenous people. With British control came Black enslaved people through the Trans-Atlantic Slave Trade in the seventeen-hundreds.⁸ The practice of slavery did not end in Canada until over two centuries later, in 1834. Canadians prefer to think about our experience with slavery as only that of a free land for American-enslaved people. Pre-confederation, this land had Indigenous craft and textile traditions, European textile and quilt traditions, and African textile traditions.

African enslaved people carried robust textile traditions and knowledge with them when they were brought to North America. Black enslaved people contributed to the labour of quilt-making in America but were hardly ever recognized or credited. Starting around the 1980's Black quilt-making began being recognized as its own tradition in mainstream quilting, where it was previously ignored.⁹ Today, Black quilters are beginning to receive due recognition. Black American quilter Rosie Lee Tompkins¹⁰ quilts have been hailed as high-art. Her quilts explode with colour and texture and have been compared to paintings to explain their expressiveness.¹¹ A collec-

6 Lilian Baker Carlisle, *Pieced Work and Applique Quilts at the Shelburne Museum* (Burlington, Vermont: Lane Press, 1957).

7 Crazy quilts became a craze in colonial North America in 1876-1900. They are a collection of randomly shaped fabric pieces sewing onto a backing and often decorated with fancy stitching and embroidery to hide the raw edges. Penny McMorris, *Crazy Quilts* (New York: E. P. Dutton Inc., 1984), 9-10.

8 Jennifer McLerran, "Difficult Stories: A Native Feminist Ethics in the Work of Mohawk Artist Carla Hemlock," *Feminist Studies* 43 (2017), 68-107. <https://link-gale-com.proxy.lib.uwaterloo.ca/apps/doc/A494426970/AONE?u=uniwater&sid=AONE&xid=f1d97409>; "The Story of Slavery in Canadian History," accessed Dec 31, 2020, <https://humanrights.ca/story/the-story-of-slavery-in-canadian-history>.

9 Teri Klassen, "Representations of African American Quiltmaking: From Omission to High Art," *Journal of American Folklore* 122 (2009), 297-334. <https://link-gale-com.proxy.lib.uwaterloo.ca/apps/doc/A201945419/AONE?u=uniwater&sid=AONE&xid=8467932c>.

10 Rosie Lee Tompkins is the pseudonym of Effie Mae Martin, 1936-2006.

11 "The Radical Quilting of Rosie Lee Tompkins," last modified June 29, ac-



tion of three hundred of her quilts and quilt tops from longtime collector Eli Leon is now in the Berkeley Art Museum's care in California.

Quilts were introduced to Indigenous women in the later-half of the eighteen-hundreds and were used to attempt to feminize and colonize Indigenous women with western women's roles. In Jennifer McLerran's eye-opening paper, "Difficult Stories: A Native Feminist Ethics in the Work of Mohawk Artist Carla Hemlock," she illustrates the very un-innocent use of quilting as a tool of colonization. This primarily occurred through religious organizations providing supplies and space for quilting bees and learning. These Indigenous-made quilts were celebrated, displayed and photographed as proof of successful colonization.¹² These quilts would be Indigenous-made but of western patterns and motifs. Archival photographs of such quilting bees and quilting instruction exist in the Library and Archives Canada. Quilting has remained as part of Indigenous culture for the Six Nations and many Indigenous communities across Turtle Island. Today Indigenous quilters have reclaimed

Fig. 3.6 Archival Image of a Quilting Bee taken in 1961 by the Hamilton Spectator, Ohsweken, St. Peters' Church. Image held by the Library and Archives Canada, Department of Indian Affairs and Northern Development.

cessed Feb 22, 2021, <https://www.nytimes.com/interactive/2020/06/26/arts/design/rosie-lee-tompkins-quilts.html>.

¹² McLerran, "Difficult Stories: A Native Feminist Ethics in the Work of Mohawk Artist Carla Hemlock," 68-107.

quilting as a way to tell their own stories, celebrate, mourn, and protest. Contemporary Mohawk quilter, Carla Hemlock (descendant of the Six Nations), is known in part for making double-coded quilts of Indigenous-feminist issues that operate as places of conversation.¹³

Waterloo Region

This land, commonly referred to as Waterloo Region, is made up of townships and Cambridge, Kitchener and Waterloo cities. Locally called the “Tri-Cities,” they all border O:se Kenhionhta:tie (Willow River), also known as the Grand River, on the land originally given to the Six Nations. Through immigration, the three towns that make up the City of Cambridge were ‘founded’ primarily by Scottish immigrants (Galt) and Pennsylvania-Dutch Mennonites (Hespeler and Preston). Kitchener¹⁴ and Waterloo area were also settled by Pennsylvania Mennonites in the eighteen-hundreds and became a hub of German-speaking people as more German craftspeople and labourers sought refuge in Canada in the nineteen-hundreds. While historians cannot point to the first Black families of these cities, in the 1820s, there were large numbers of escaped, formerly-enslaved Black people living in the Hawksville, Glen Allen and the Wallenstein area, known as the Queen’s Bush Settlement. This area partially overlaps with the north-west boundary of what is now known as the Waterloo Region.¹⁵

The region is well known for its rich heritage in textiles. In the twentieth century, Dominion Woollens and Worsteds Ltd. in Hespeler was one of the country’s largest textile production companies.¹⁶ In Galt, the Waterloo School of Architecture resides in a former silk mill. The region still maintains a sizeable German population with an active Mennonite quilting community. With further immigration in Canada and to the area, we have countless quilting traditions. Local quilter Christine Slote recently released a quilt pattern, “Karnak,”¹⁷ a quilt design inspired by her Egyptian heritage.

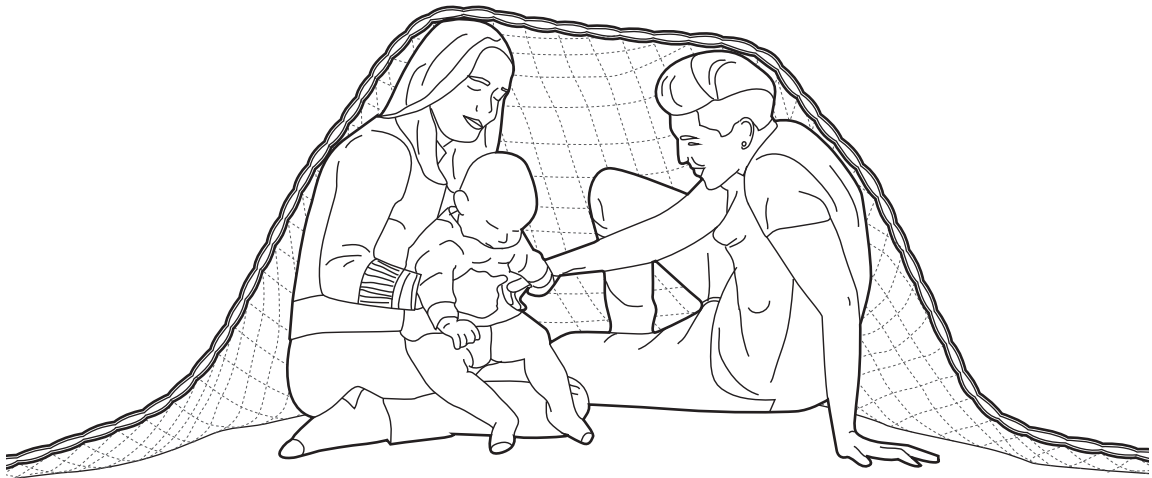
13 McLerran, “Difficult Stories: A Native Feminist Ethics in the Work of Mohawk Artist Carla Hemlock,” 68-107.

14 Kitchener was known as “Berlin” until its name was narrowly changed by vote during WWI to disprove questions of loyalty of the large German population. “Kitchener-Waterloo,” last modified July 15, accessed Feb 22, 2021, <https://archive.macleans.ca/article/1940/7/15/kitchener-waterloo>.

15 “Black History in the Region: Then and Now,” last modified Feb 24, accessed Feb 26, 2021, <https://www.waterloochronicle.ca/community-story/5889837-black-history-in-the-region-then-and-now/>.

16 “Cambridge | Ontario, Canada,” last modified last modified Feb 9, accessed Feb 22, 2021, <https://www.britannica.com/place/Cambridge-Ontario>.

17 “Karnak,” released February 26, 2021 by Christine Slote of Tessellate Textiles. @tessellate_textiles on Instagram



Quilts as Care

III. 3.1 Section Drawing, Family
under Quilt

Under the western gender binary, it is not surprising that quilt making, as one type of care-work, would be designated to “women.” Today, there is still a strong cultural idea that quilts are a “woman’s work;” its connotation being derogatory or dismissive.

The blanket is a universal symbol for protection, and that symbolism extends to the quilt. Quilts provide protection, warmth and comfort to the wearer – they *care* for the wearer. As one of the largest scales of domestically-made items, they take a considerable investment of materials, time and labour. Great care is put into their creation, from selecting and arranging fabrics, to choices in patterns and meaning, to the varied processes of assembling a quilt top, then a sandwich and then quilting the whole piece.

Quilting was initially used for protection, comfort, and warmth. We find all three of these qualities within the quilt. The bed quilt is made to protect families and individuals at their most vulnerable in their sleep.¹⁸ As the quilt wraps them, the quilt-makers, the fabrics and intentions, care for them. From an architectural viewpoint, as a quilt provides protection, comfort, and warmth, it provides the home’s essential functions for a family. As the quilt is a care architecture, the quiltmakers are the architects of that care.

¹⁸ This is referring specifically to bed quilts, as some quilts are made to be worn and provide protection to the wearer while they are in fact awake.

Quilts as Architecture

On this comparison of quilts to dwellings alone, we can consider them architecturally valid and interesting. In the western architecture tradition, influential architect and art historian Gottfried Semper considered the textile as a pillar of architecture, influencing a movement of famous architects interpreting textiles in architecture such as Otto Wagner, Josef Hoffmann and Adolf Loos. However, if we move too quickly past textile-architecture, to recognize textile's validity only through interpretation is to ignore a history of textile-made architecture. Tents are not typically seen as architecture in the Western canon but are as valid as a brick dwelling. In fact, textiles have long been intertwined with architecture in nomadic and warmer climates. Its temporality can transform the western concept of architecture. Its adaptiveness and lifespan engage an architectural context of care and maintenance.

Beyond a place of protection, the quilt has become an architecture of its own, creating, defining and negotiating space. Quilts have the power to engage joy, sorrow, conflict, community and time. As an "othered" work, an "othered" architecture, it makes sense that it would directly engage the political realm. They have become a means of providing political space and opposition for excluded people, to raise voices of the un-listened to, and become a site of protest. The following three quilt examples illustrate different approaches to quilts as architectural space in descending scales.

The NAMES Project AIDS Quilt

The AIDS epidemic continues to be a reminder of a devastating lack of care towards the LGBTQIA2S+ community, specifically gay men, and many more who have contracted the disease. The United States reported its first cases in the early eighties, and in 1982 it was called "GRID" which stood for "gay-related immune deficiency." The CDC first called it "AIDS," acquired immune deficiency syndrome, three months later;¹⁹ however, it would remain a highly stigmatized disease.

The NAMES Project AIDS Quilt²⁰ was conceptualized by long-time gay rights activist Cleve Jones in 1985. At the end of a protest march, Jones had fellow marchers fix placards to

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Fig. 3.7 NAMES Project AIDS Memorial Quilt, National Mall, 1996

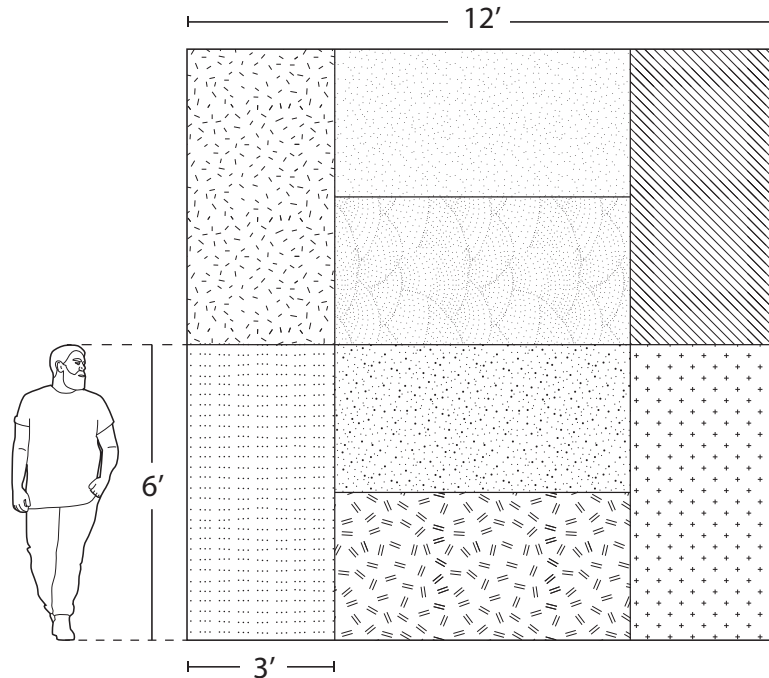
Fig. 3.8 NAMES Project AIDS Memorial Quilt, National Mall, 2004

19 "History of HIV and AIDS Overview," last modified Oct 10, accessed February 22, 2021, <https://www.avert.org/professionals/history-hiv-aids/overview>.

20 The organization refers to as "The AIDS Memorial Quilt," however there are innumerable AIDS memorial quilts across cultures and the globe, so I will refer to this one specifically as the NAMES Project AIDS Quilt.



III. 3.2 Example Quilt Block layout with person for scale



the San Francisco Federal Building with the names of friends and family who died from AIDS. All the names on cards appeared like a patchwork quilt to Jones, thus sparking an idea that would become one of the world's largest community art projects.²¹ The quilt itself is made up of individual panels, each the size of a grave. This forces the public, and perhaps most importantly, the government, to reckon with the epidemic's scale and lives lost.

I wanted to show how much land would be covered if all these bodies were lined up head-to-toe.²² – Jones

Eight panels make up a quilt block, measuring twelve by twelve feet. These huge blocks, roughly one-and-a-half times bigger than a queen-sized quilt, are laid out on the ground. It is quite literally a large-scale textile cemetery. It was first shown on the Washington Mall in 1987, covering over thirty-four hundred square feet, with the reading of nineteen hundred twenty names. The quilt was last displayed in full in 1996, covering the entire National Mall. Today, the quilt has more than forty-eight thousand panels (eight hundred sixty-four thousand square

21 "The History of the Quilt," accessed Feb 22, 2021, <https://www.aidsmemorial.org/quilt-history>.

22 *The 'AIDS Quilt' that showed the Scale of Suffering, The 'AIDS Quilt' that showed the Scale of Suffering.* 2020.

feet), and it weighs over fifty-four tons.²³ This enormous quilt represents under fifteen percent of the number of Americans who've died from AIDS.

The quilt has travelled around the United States and the world, transforming space wherever it's laid. It's an incredible, albeit unbearable for many, landscape of sorrow, grief and healing. The panels are submitted from friends and family of people who've died from AIDS. Unlike North American traditions in quilt-making, the AIDS quilt is fashioned out of innumerable materials, memorabilia and made by all kinds of people. It's a moveable monument, a consoling blanket, a tribute to lives lost. The AIDS crisis has been so political; this quilt makes political space. It forces a reckoning between the number of deaths and physical space. It *takes up* space, representing so many people and families who were neglected by their government and fellow citizens.

The Witness Blanket

Canada has a shameful history in its treatment of Indigenous people. For over a hundred years, the government had Indigenous children taken from their families. They were sent to Residential Schools, run by both churches and the government, to assimilate them into colonial culture. As described by the Truth and Reconciliation Commission's (TRC) last report, *Honouring the Truth, Reconciling for the Future*, this was part of a larger government strategy to destroy Indigenous culture and strength in Canada. The report states, "The establishment and operation of residential schools were a central element of this policy, which can best be described as 'cultural genocide.'"²⁴ The last residential school was closed in 1996. It's been estimated that one hundred fifty thousand Indigenous children across Canada were taken to these schools, with thousands dying there.²⁵ This may be Canada's ugliest exercise of destructive power under the guise of care.

In 2010 the TRC put out a call for Residential School commemoration projects. The Witness Blanket, designed by Carey Newman Hayalthkin'geme, was selected. This blanket operates as a flexible moving wall of carefully curated artifacts collected

23 "The History of the Quilt."

24 "Cultural genocide is the destruction of those structures and practice that allow the group to continue as a group." *Honouring the Truth, Reconciling for the Future: Summary of the Final Report of the Truth and Reconciliation Commission of Canada*, Truth and Reconciliation Commission of Canada, 2015), 1.

25 "Residential School in Canada," last modified last modified Sept 2, accessed Feb 22, 2021, <https://www.thecanadianencyclopedia.ca/en/article/residential-schools>.



Fig. 3.9 The Witness Blanket



from every residential school across Canada. At the centre of the blanket is an open door, taken from St. Michaels Residential School's infirmary. Newman's organizing design stems from his own Coast Salish heritage and studying traditional weaving. Newman describes the project's purpose as being a witness to the residential schools. It calls the public to bear witness to this history through the blanket's presence.

A blanket with the sole purpose of standing in eternal witness to the effects of the Indian Residential School era.... Individually, they [the artifacts] are paragraphs of a disappearing narrative. Together they are strong and formidable, collectively able to recount for future generations the true story of loss, strength, reconciliation and pride.

– Carey Newman Hayalthkin'geme, Master Carver²⁶

Some artifacts came from within the residential school buildings themselves, from their grounds or now empty sites where a school once stood. Some artifacts came from the survivors, residential school student's families and the communities. The blanket contains over eight hundred artifacts, including a brick, a door, a light switch cover from some of the schools. It also includes photographs, wood from the grounds, a child's shoe, and hair from Newman's sisters.²⁷ All these fragments are held in the blanket's cedar wood frame.²⁸

Architecturally, this blanket presents the audience with a twelve-meter-long wall of artifacts. Splitting the blanket-wall in two is the open door. This door acts as a threshold between the blanket front, the evidence and memory, and perhaps what's next – a future where we are witnesses, where we treat everyone as humans. In this way, not only is the blanket itself an incredible artwork, but a simple yet powerful set of architectural elements that speak to an ability for 'Canada' to bear witness, listen and reconcile.

26 The Witness Blanket, www.witnessblanket.ca/

27 Newman's sisters, Marion and Ellen Newman gave their hair in ceremony to both honor their father, a residential school survivor, and to honor the children, who all had their hair cut off when they started school.

28 The Witness Blanket is housed by the Canadian Museum for Human Rights in Winnipeg, Manitoba, on Treaty 1 Territory. The blanket also exists as an interactive digital blanket online, allowing people to click on artifacts to learn more about the item, where it came from, and who donated it. <http://witnessblanket.ca/blanket/>.

Turtle Island Unraveling

Carla Hemlock is a Bear Clan Mohawk quilter and artist who lives in Kahnawake, Mohawk Territory (near Montreal). Her practice often utilizes quilt-making as spaces for conversation. As discussed earlier, Indigenous women of Turtle Island were taught traditional settler women's quilt-making as an attempt to assimilate them into western ideas of gender and gender roles. Therefore, Indigenous quilts are complex sites of colonial ideals and Indigenous women's resistance to them. Scholar and Art Historian Jennifer McLerran discusses this complex relationship and methods of resistance, such as "double coding," in her article on Carla Hemlock's work and Indigenous feminist care ethics.²⁹

Hemlock's quilts,³⁰ such as *Turtle Island Unraveling*, create spaces of conversation by cleverly manipulating embodied ideas of comfort within the quilt. Often Hemlock accompanies her work and invites people to come up and talk about the quilts. Hemlock says, "Quilts are really non-threatening; they are comforting. It makes them [the viewer] open to the dialogue I want to have, even if the story I want to talk about is difficult."³¹ Hemlock transforms space into one of conversation through quilt-making.

In her quilt *Turtle Island Unraveling*, 2014, Hemlock assembles a large turtle, representing land and creation in Iroquoian culture, with a fracking structure at its centre. The radial patterning of the turtle's shell draws the viewers' eyes to the quilt's center, where they notice this steel structure. In an email exchange with McLerran, Hemlock explains the varied reactions and conversations she had while showing this quilt at the Heard Museum Indian Market in 2014. She talked with people who were against fracking, people who laboured in fracking, and even oil CEOs who came to the show. Hemlock writes, "It gave a voice to the issue. And more important, people felt a sense of comfort, to step forward to discuss...the quilt!"³²

29 Double Coding (dual significance): "producing imagery that is normally viewed as benign by non-Native viewers but which, at the same time, conveys potent cultural and political messages often only fully decipherable by other Native North Americans." McLerran, "Difficult Stories: A Native Feminist Ethics in the Work of Mohawk Artist Carla Hemlock," 69.

30 Hemlocks quilts include politically charged, Indigenous centered stories, see *Tribute to the Mohawk Ironworkers*, 2008, *Haudenosaunee Passport*, and *Redskins*, 2013. Several of the quilts are in the collections of museums such as The National Museum of Fine Arts in Quebec City, The Smithsonian National Museum of the American Indian, and The Boston Museum of Fine Arts.

31 Teri Greeves, "Interview: Mohawk Quiltmaker Carla Hemlock," *First American Art Magazine*, no. 2 (Spring, 2014), 26.

32 McLerran, "Difficult Stories: A Native Feminist Ethics in the Work of Mohawk Artist Carla Hemlock," 103.

From Behind the Mask

This thesis' main project, *From Behind the Mask: A Community Quilt of COVID-19 Stories*, follows these rich histories of quilting. There are no "new" or "radical" ideas to this quilt that set it apart. In this way, it's not an 'innovation' but builds upon these concepts of quilt architectures and reclaiming space and power through quilt-making. It developed through the framework of care and explores how a designer can practice care within a real-life project in the community.

The quilt itself reflects not only the region's history in quilts and textile production but the culture of care and community that accompanies their making. This collective artwork and architecture installation aim to capture our individual experiences of the coronavirus pandemic in the community — these experiences which have been and continue to be unequal. The quilt is an architectural space authored by hundreds of people in our community. It provides material and space for reflection, grieving, hope and togetherness. Hopefully, it will be a place to experience other people's perspectives and build empathy with one another.

Each quilt block represents a unique voice, perspective and experience of life during this time. These blocks are rectangular and resemble a mask, complete with ties. The blocks are not sewn together, as would be traditional; they will be individually quilted and then tied together. The space created between blocks represents our physical separation from each other, and the ties illustrate our essential social connections. When the quilt blocks are tied together, we are making space together for each other. The hanging of the quilt makes space for stories of pain, resilience and care here in our community. It is an acknowledgment of inequality and a starting point for community healing.

The quilt project will be further discussed and mapped against the four aspects of care (attention, care action, communication, and maintenance) that form this author's interpretation of intersectional care ethics through the next section of the thesis. This quilt project extends past the boundaries of this thesis, having taken on a life of its own in the Tri-City area. Community quilt-block making will wrap up on April 30, 2021 and be followed by a three-month summer exhibition at the Homer Watson House and Gallery in Kitchener. Hopefully, the quilt will then travel around the region for people to experience.

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Fig. 3.10 Quilt segment installed at the Kitchener-Waterloo Art Gallery, March 2021



PART 2

Care Practice



4 Attention

Care: painstaking or watchful attention,¹ is [an] affectively charged and selective mode of attention that directs action, affection or concern at something, and in effect, it draws attention away from other things.”²

Attention: the act or state of applying the mind to something, a condition of readiness for such attention involving especially a selective narrowing of focusing of consciousness and receptivity, observation³

Attention is the foundational element of care; Fisher and Tronto call it “care-about.” This form of care requires no action or resources. When we think of the word care as “to like or care about something,” it’s this first level of care that we refer to. Often when we care enough, we are prompted to take action, the next element of care. Before moving on to ‘action,’ we’ll first explore attention. Within a western technoscience perspective, Aryn Martin, Natasha Myers and Ana Viseu describe attention as “a mode of inquiry mediated by hesitations, questions and observations: it is a practice of not knowing what to do even as one wants to respond.”⁴

What you observe, focus on, or pay attention to is filtered through your own experiences and understanding of the world. In bringing your attention to something, you are also choosing not to focus on other things. What we pay attention to, or care about, affects how we view things and the decisions we’ll make. As architects, it’s important to pay attention to the world in a way that can broaden our perspectives. As Martin, Myers and Viseu point out, attention needs to remain “open-ended and responsive: one does not know in advance where this attention will lead.”⁵ Not all attention will lead to

1 “Definition of CARE,” accessed Oct 21, 2019, <https://www.merriam-webster.com/dictionary/care>.

2 Aryn Martin, Natasha Myers and Ana Viseu, “The Politics of Care in Technoscience,” *Social Studies of Science; Soc Stud Sci* 45, no. 5 (2015) 635. doi:10.1177/0306312715602073.

3 “Definition of ATTENTION,” accessed Jan 28, 2020, <https://www.merriam-webster.com/dictionary/attention>.

4 Martin, “The Politics of Care in Technoscience,” 633.

5 Martin, “The Politics of Care in Technoscience,” 630.

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III. 4.1 Documenting the
Pandemic, Self-Portrait Series

Fig. 4.1 Lao-Thai Super Store,
Kitchener



action, and that can be very important. Like in the Witness Blanket, some attention calls us to pay attention, bear witness, and learn.

Practice

Through the first three months of the pandemic, I spent a lot of time outside walking, watching, cycling, photographing all of the changes I saw. I learned so much about how our society was previously functioning and how it was adapting and working. It was like learning a second language and realizing in the process how your first language works.

The first mistake I realized in paying attention was seeing a place once and thinking I understood something about it. Attention is really an ongoing practice, and it takes time to develop an understanding of patterns and the specifics of a place. It seems obvious, but this problem became apparent during a walk when I approached a corner store that looked fairly fortified. At this time, I was reading articles about how Toronto businesses and even the Eaton Centre were being boarded up to prevent break-ins while they were closed due to the pandemic.⁶ I made an assumption – a fairly logical one – that what I saw in front of me was related to that phenomenon. I even submitted it as photographic evidence in a thesis document, labelled as “boarded-up business.” Walking past it repeatedly, I saw people standing all spaced out, waiting to go in. I realized quickly I was wrong and that the high fences probably allowed

⁶ “Businesses Boarding Up to Protect from Theft, Damage during Coronavirus Closures,” last modified April 9, accessed March 7, 2021, <https://toronto.citynews.ca/2020/04/09/businesses-boarding-up-to-protect-from-theft-damage-during-coronavirus-closures/>.

them to keep goods outside but protected.

This understanding of attention, a practice built up over time, has powerful applications in architectural practice. In both academia and practice, understanding the site has become quite removed from spending time there and learning about it over time due to the increased use of technology. Quite quickly, the site analysis moves to an abstract mapping exercise and massing study. I question this methodology as being in the best interest of the public. Sure, a lengthy study of the site may not be feasible, but the architect can engage more thoroughly with the site and with people that do understand it from a day-to-day perspective.

An Equitable City?

Part of attention has been to realize the limits of my perspective as I use attention to understand the world around me. Through documenting the pandemic, I have followed different themes, things that have caught my eye. One of those themes has been the local government's response to public space and public safety. I noticed downtown that City Hall's square's renovation broke ground directly in time with the provincial shutdown – eliminating that public square from public space. It also happened to remove one of few public washrooms from the downtown. What was harder to notice was the removal of public benches as well. These had been removed presumably to keep people from resting, being near others, or just being downtown.

When public parks were illegalized and people could be ticketed for sitting on the ground, I started to realize how these new policies were affecting non-land-owning people and people with disabilities. Removing the benches seemed particularly targeted at people experiencing homelessness from having a place to sit on King St. as stay-at-home orders were already in effect. This would affect this population the most, and people with mobility difficulties rely on regular benches to rest. Ironically, King St.'s sidewalk planters were designed as a low seating surface, so removing the metal benches was not an effective COVID-19 prevention strategy.

Later on, in the summer, the city provided seating and eating areas downtown. This was a temporary solution, using picnic tables and brightly coloured metal bistro tables for people to sit and have coffee downtown. They put up signs asking people to wash their hands and stay away from each other – though didn't provide handwashing stations and almost every business bathroom was closed to the public. They helped



restaurants by providing them with dedicated patio space on the sidewalks, bolting down metal fences. This made sidewalks even more challenging to remain physically distant from each other. Eventually, they closed short side roads to enable “people streets,” however, this did not resolve pinch points they created on the sidewalks, with King St. remaining a non-pedestrian road. It was clear that some people were receiving help from the city and that some were not welcome or wouldn’t be cared for.⁷

Systems of Care

In the first provincial shutdown, non-essential businesses closed, including the libraries. This cut off not only access to books but also the library’s critical programs and services like free internet access. The libraries remained closed for months before offering curbside pickup of books. Across the city and North America, there is a network of “Little Free Libraries”⁸ bringing access to books twenty-four-seven right in neighbourhoods. The little libraries are almost always ‘hosted’ on someone’s property close to the sidewalk. It’s a care network that works on the principle of “take a book, leave a book.” These libraries could remain open/closed at the discretion of their owner, and most remained open for book circulation during the institutional library closures.

I wanted to understand better how this system worked and how this project got so many people to participate. I surveyed fifty little libraries in Kitchener, using the communally-built google map as a starting point.⁹ I immediately noticed that a lot of them had the same shape, and a few were one-offs. As a local effort, I found ‘build together’ events where people could come and use drills and other tools to make and then decorate their little library kits.¹⁰ Out of the fifty surveyed, approximately eighty-six percent appeared to come from a kit, and fourteen percent were home-made or a re-used container. This indicates that kits are an effective way for land-owners to participate. It reduces possible barriers by providing tools, setting a specific date, and facilitating community time by decorating together.

7 These observations and documentation came from the author paying attention over a period of six months in the downtown core of Kitchener in 2020.

8 Little Free Libraries, <https://littlefreelibrary.org>

9 This map can be found on Little Libraries of KW’s website, <https://llkw.ca/honour-roll/>

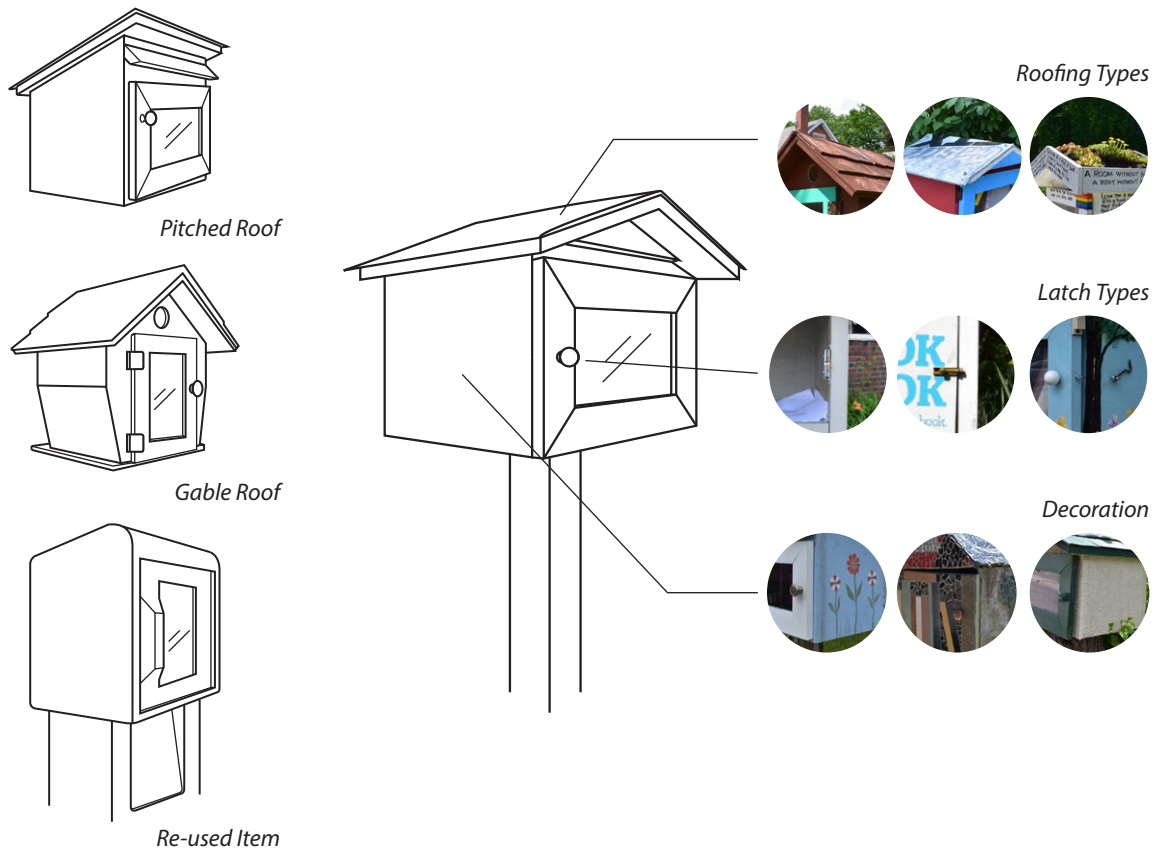
10 “Welcome to 2020 - and our First LLKW Build in a while! Saturday March 28!” last modified Feb 20, accessed Feb 28, 2021, <https://llkw.ca/2020/02/20/welcome-to-2020-and-our-first-llkw-build-in-a-while-saturday-march-28/>.

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Fig. 4.2 City Hall Construction, posted to occur from March 23 [2020] until October 2021

Fig. 4.3 Duke St Playground, Kitchener, April 3, 2020

Fig. 4.4 King St sidewalk patios, Kitchener, July 25, 2020



III. 4.2 Little Free Library Diagram

While I think it's a great system to spread literacy, people can only host a little library if they own land. The individual ownership of the libraries does allow each owner to stock and manage their library. In the summer of 2020, a movement to diversify little libraries was started by New York high-school counsellor Sarah Kamya, which spread nationally and to Kitchener-Waterloo.^{11,12,13} It furthers the objective to provide literacy and education through the system but sheds light on the lack of BIPOC voices seen within the system. Care networks can be grass-roots *and* not be perfect. Care is something to build-on, maintain, and reflect on its effectiveness and potential for growth.

[Below and Next Page]

Fig. 4.5 Documentation of 50 local Little Free Libraries



11 "Arlington's Sarah Kamya Spearheads Little Free Diverse Library Project to Amplify Black Voices through Books," last modified June 13, accessed Feb 28, 2021, <https://www.boston.com/culture/local-news/2020/06/13/little-free-diverse-library-project-amplify-black-voices-through-books>.

12 "How Arlington's Sarah Kamya is Diversifying Little Free Libraries Across the Country," last modified June 30, accessed Feb 28, 2021, <https://www.bostonmagazine.com/news/2020/06/30/sarah-kamya-little-free-diverse-libraries/>.

13 The KW chapter is run by local elementary school literacy educator, Dinah Murdoch, <https://www.kwlittlefreediverselibraries.com/>



Artifacts of Care

During the first months of the pandemic, I was actively paying attention to changes in social behaviour. I was recording events to create a 'catalogue of change'.¹⁴ More casually, I was taking photos of physical artifacts of care that the pandemic was inspiring. At first, there was a lot of sidewalk chalking, especially in neighbourhoods with young families. I made sure to capture these straight away as they were so susceptible to the elements. I photographed drawings and signs being taped in the windows of houses and apartments. Commercially produced lawn signs started to show up to support front-line workers.¹⁵ Even some little libraries had been temporarily transformed into emergency COVID-19 supplies locations. One even supplied kits with a medical mask, hand sanitizer and water. People tied blue ribbons, garbage bags, and scrap fabric onto trees and fences in people's front yard. These were placed, again, in support of care workers. People were also painting or decorating rocks and leaving them places for people to find, along sidewalks or on trails in the park.

All of these are positive artifacts of community, communication, and care. Some were more fleeting than others; the chalk washed away with the next rain, though the decorated rocks would stay for months. People were able to adapt both public and private space to communicate with the neighbourhood through these means, expressing their care through these artifacts. Thinking back, I can say that the quilt idea is tied to doing this documentation work and seeing the messages and items disappear over time.

The Regional Museum has also been collecting artifacts of the pandemic, handmade signs and posters.¹⁶ This made me think about all the stories we weren't collecting, that we weren't putting on big signs in our windows – the stories of pain, weariness, suffering. In forming the Mask Quilt project, it needed to allow people to tell the stories they wanted to - and let them know it was ok to do that.

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Fig. 4.6 *Blue Ribbons in Trees*

Fig. 4.7 *Food Share Gardens*

Fig. 4.8 *Window Art*

14 See the Communication chapter for the "Around the Block" photo-diagram series.

15 Mostly it thanked medical staff, though over time signs started to reflect a larger pool of 'essential' or care workers.

16 They also have a digital collection where people can write in stories about their experience. The project however, does provide a list of seven prompts including, "any positive outcomes you have received during the pandemic." <https://www.waterlooregionmuseum.ca/en/whats-on/help-us-make-history.aspx>





The Quilt

The work, both the documentation and the thesis research on care, contributed to forming the Mask Quilt project as an idea. From a quilting perspective, there were clear precedents of community work and quilts taking on difficult and painful subject matter, in a way the capital-A architecture cannot. From the documentation work and research into local systems, I could begin to understand trends and see how systems were already functioning in this community.

Through the work, I realized that in my pursuit to find the architect's role as a 'care-giver,' people are also good at caring for themselves. From the Little Free Libraries' success to the way people figured out how to make Hallowe'en safe in a pandemic, people can and will find ways to take care of each other. However, on the scale of cities, this can be a lot more difficult, as are there laws and policies restricting people's ability to care for themselves. This challenge and opportunity for architect-community collaboration will be further discussed in the chapter on communication.



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Fig. 4.9 Painted Rocks in Public Space

Fig. 4.10 Facade Chalk Mural

Fig. 4.11 Neighbourhood Messages

[Left]

Fig. 4.12 Candy Chute, Halloween adaptations in Kitchener, 2020



Fig. 4.13 House, Victoria Park

Fig. 4.14 House, Central Fredrick

The Resident Tourist

By Brenda Reid¹⁷

It was just a year and a half ago that I was studying abroad in Rome. At the time, it was such a privilege, and now it's utterly unthinkable with the many restrictions we have on our movements. Day-to-day, my only legitimate reason to leave my apartment is to take a walk.

In our (previous) global mindset, architecture students aspired to travel to great buildings and cities, making 'once in a lifetime' trips, filling their days and their cameras. Our situation has our borders and stores closed, items rationed, and delivery times lengthening—we simply cannot consume as before. Our digital lifestyles have provided the luxury to live anywhere without 'putting down roots'. The location becomes a convenient backdrop to our lives, which we take for granted.

Suddenly, I find myself needing to cultivate a new kind of connection to a COVID-era Kitchener. I have turned my eyes and attention toward the buildings around me, and experience the city anew—as a resident tourist. Every walk is an opportunity to look closely and learn new stories about Kitchener. I've grown my mental, rather than Google, map of the city. I reflect on how particular areas may have developed and frequently stop to read historical plaques. I may take photos for reference, but it's the physical experience of the architecture that binds me to this place. When the speed of 'regular' life ceased, I discovered my own world, which was here all along.

17 Brenda Reid, "The Resident Tourist," *Galt Publication* (April, 2020). <https://www.galtpublication.com/resident-tourist>.

Chalk Lines

By Brenda Reid¹⁸

As a graduate student, my life has changed in the wake of COVID-19. I am undoubtedly in a very privileged position, continuing to work on my thesis from the comfort of my small apartment with my partner and two cats, finding daily peace in long walks outside. The changes to public space and conduct were noticeable immediately: cars were absent and businesses were closed, emptying the sidewalks of life. As measures to control the virus restrict public movement, the residents of Kitchener have continued to find new ways to build community.

Sidewalk-chalk, once merely a toy for children, has become a means to define public space. At first, the new sidewalk-chalk drawings were made by bored children filling some new-found time. Then small motivational messages decorated the concrete. Last week, COVID-19 'public service announcements' were marked out in rainbow colours.

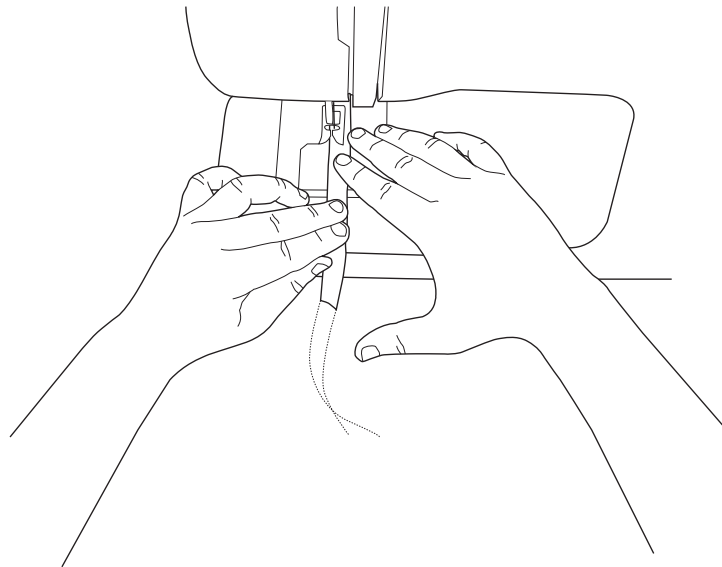
Perhaps the most interesting part of Kitchener's sidewalk-chalking evolution is creating interaction through art. One afternoon we discovered a family's chalk work stretching in front of their home. Someone had carefully chalked out a how-to-waltz guide—and we learned. Laughing, we turned to leave, and I saw a child in the window watching us. These strangers made our day, and I hope we made theirs. It has been fascinating to witness this transformation of public space. After all, public space is where the people are, and the people are home.



18 Brenda Reid, "Chalk Lines," *Galt Publication* (April, 2020). <https://www.galtpublication.com/chalk-lines>.

Fig. 4.15 Sidewalk Chalking, 1

Fig. 4.16 Sidewalk Chalking, 2



5 Action

Care: *to give care*¹

Act: *the doing of the thing, the process of doing something*²

This element of care, called “care-giving” by Fisher and Tronto, refers to the *work* of care. In care’s first element, attention, we discussed how it is possible and quite common to care about things that we won’t take any action on. This next phase of care, which I’m calling “action,” acts as Fisher and Tronto’s third care element, “care-giving.” I have not included a special section for element two, “care-taking;” instead, I’ve included it as the first step of care action, to take responsibility. Before any care work is done, the carer has to decide to take on the responsibility to do that work. Here, I imply that the architect has an explicit obligation to the public to take on care work for people’s wellbeing.

The Ontario Architecture Association (OAA) governs nearly two thousand architecture practices in Ontario. In its mandate, as a self-regulating organization, the OAA clearly articulates the architectural profession as one that operates in the public’s interests. The OAA writes just six sentences in its “Code of Ethics,” including the following: “Architects will have regard for the best interests of *both* their clients and the public.”³ The OAA is actually asking architects to ‘do good work,’ and not make dangerous or harmful situations. This statement, however, is problematic as only one of these parties pays, immediately bringing power to the client over the public. There are infinite ways to make a ‘good’ building that actually causes harm, division, or exclusion. The architect has so much potential to move beyond only serving the client’s agenda by developing a practice of care for the public.

Looking at care within the western science perspective, Martin, Myers and Viseu wrote a critical introduction to a series of

1 “Definition of CARE,” accessed Oct 21, 2019, <https://www.merriam-webster.com/dictionary/care>.

2 “Definition of ACT,” accessed Jan 28, 2020, <https://www.merriam-webster.com/dictionary/act>.

3 . *Ontario Architects’ Code of Ethics, Version 2.0*, Ontario Association of Architects, 2014.

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III. 5.1 Hands in action, ironing

III. 5.2 Hands in action, sewing

science-based care writing. They reflect on how critical care practices *must* be “committed to an intersectional feminism that can grapple with the constellations of power manifest in concatenations of capitalism, colonialism, race, class, ability and gender.”⁴ In developing a care practice built on actions rather than sentiment, is to make yourself familiar with the ways care has been historically used, manipulated and withheld. Perhaps, architecturally, the most straightforward place to start is with the historical centering of ableism and how that continues to permeate design education and practice.

*A critical practice of care would insist on paying attention to the privileged position of the caring subject, wary of who has the power to care, and who or what tends to get designated the proper or improper objects of care. ...examining neoliberal formulations that attempts to codify, standardize, prescribe, or commoditize care.*⁵

This might seem, at first, like an insurmountable task to ask of architects, which is where the practice piece comes in. This care work will not go smoothly, and unforeseeable mistakes will be made. Our work as architects will affect generations of people. If we say that we work in the public’s interest, then we best be working in the interests of *all* of the public, not just the temporary client. We imagine things that don’t exist yet - as a job. We understand policy and regulations and work with, or in-between them, regularly. We are in such a powerful position to care for *and* with people through city-making.

Practice

The Mask Quilt work attempts to uncover what the architect does within a care practice and how it influences the work. As a master’s thesis work, the project’s scale is relatively small to see how the architect’s work changes and evolves over the phases of the project. The quilt project, like architectural work, included schematic design, design development, and contract documents. It will become a fully realized installation at the Homer Watson House and Gallery after this thesis’s conclusion.

Throughout this section, I consider the architect’s primary work, design, to be care action. This work crosses the boundaries into all the other categories of care, attention, communi-

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III. 5.3 Page 1 of Quilt Tests

4 Aryn Martin, Natasha Myers and Ana Viseu, “The Politics of Care in Technoscience,” *Social Studies of Science; Soc Stud Sci* 45, no. 5 (2015) 636. doi:10.1177/0306312715602073.

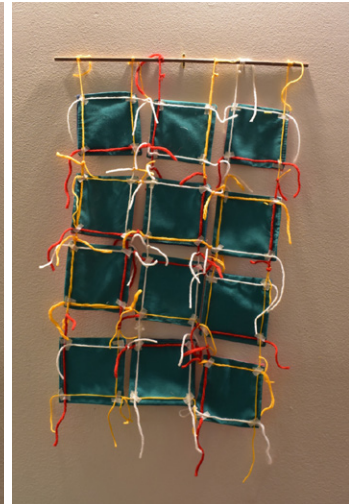
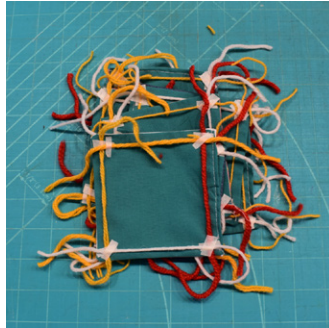
5 Martin, “The Politics of Care in Technoscience,” 636.

From Behind the Mask | Quilt Tests
29.07.2020

1:2 quilt model (4" Square)

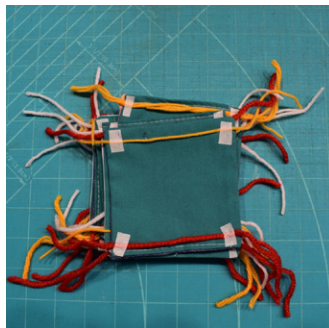
Test A

Block: Square
Ties: 8 connections



Test B

Block: Square
Ties: 4 connections



Test C

Block: Rectangle (horizontal)
Ties: 4 connections



cation and maintenance, as they all intermingle to a degree. Therefore, this serves as a kind of introduction to the following chapters, Communication and Maintenance. As discussed in Attention, the project came from watching communities trying to care for each other through communication at the pandemic's onset. The project paired existing textile histories (and the return to hand-craft in the pandemic) with a social need to feel connected.

Design for Inclusion

Project Scope

The cities of Kitchener and Waterloo have been so intermingled for decades that they are commonly referred to as “KW” or Kitchener-Waterloo. Their boundaries are ambiguous, and programming and services often run freely between these individually governed cities. Immediately to the south of Kitchener lies the amalgamation of towns that make up the City of Cambridge. Kitchener-Waterloo and Cambridge are sometimes referred to as the Tri-Cities of Waterloo Region. In determining the boundaries of the quilt project, I ultimately included all three cities as a base geographical location. I welcomed members of the community to participate – but how does one define a community? I didn't, I allowed people to self-identify as a member of the Tri-City community, not relying on one's physical address as the basis from which to include or exclude individuals. People can be connected to a community through many scenarios including where they live, work, and study. Members who were forced to relocate (like students) due to the pandemic were also invited to participate.

Reflection Prompt

The project prompt was a language design project. What should I ask people to reflect on? How do I make that sensitive to the people who've faced the worst aspects of the pandemic? How do I make it relatable to a child and an adult? I needed to have the prompt right before starting the project, so all participants reflected on the same thing. The prompt became:

From when the pandemic started, back in March 2020, until now, what has changed the most in your life?⁶

Unspecialized Kits

During the project's design phase, other pandemic art projects in the area were utilizing kits and the mail system. From

⁶ I added the year 2020 for clarity once it became an inevitability we'd still be in a pandemic in 2021.

studying the Little Free Libraries, it seemed likely that providing both the materials and instructions needed to participate would be quite effective. It was also important to consider how people could easily contribute from home without needing a specialized kit. The most important decision that would affect kits, material, and people's ability to contribute from their own supplies was the quilt block's dimensions. They all needed to be the same size and have square corners. I designed the quilt block to match a half-letter size paper's dimensions, thus utilizing a very common item that people could use for a template. The unfinished block size, 5.5" x 8.5," allowed me to use standard business products and economize on the kits' large-scale production. The half-letter envelopes happened to meet the max dimensions for regular postage rates, later allowing the project to be mailed throughout the region during the second provincial lockdown.

The kits all contain an instruction card, the front and back fabric for the quilt block, assorted scrap fabrics and yarn for decorating, and a needle and thread card. After an informal poll among friends, I realized I couldn't count on the public having a basic sewing kit. In order to provide this, I designed a simple way to hand out small amounts of thread in every kit. Using a piece of cardstock with grooves punched into either end, we wound bulk-purchased thread onto flat cards to include in the kits, taping a needle to the side.⁷ Because of the dexterity needed to use sewing needles, I planned for people to use white glue as well. This opened the project up to children and created more options for people without the skills or dexterity to sew. The creative use of glue and fabric that came back in the finished quilt blocks was not something I foresaw. Once I decided to open the project up to glue, I invited participants to get creative with materials such as paint and markers, choosing materials and methods to help them express their story.

Initially, the kits were available at a select number of local businesses in Cambridge, Kitchener and Galt. The idea was to provide easy access to the kits, including places to pick-up and drop-off kits. I also rented a post office box downtown Kitchener to receive kits being mailed back. I initially thought this would be mainly used by non-residents and people (like students) who weren't physically located in the cities. The most challenging aspect of designing and later coordinating the project was the lack of physical space. I relied on other businesses to help distribute kits and information and used the

⁷ See the Communication section for the thread card instructions. Not only was the price of sending individual thread spools to people prohibitive, but it would be hard to mail. Repackaging the thread allowed me to give thread to everyone.



Quilt blocks created without needle and thread. *When fabric is loosely attached, invisible stitches are added to secure them.

[Left-Right, Top to Bottom]

Fig. 5.1 Quilt block front by Adele, Cambridge

Fig. 5.2 Quilt block front by Eli, Kitchener

Fig. 5.3 Quilt block front by Poppy Gina

Fig. 5.4 Quilt block front by Sharon, St Clements

Fig. 5.5 Quilt block front by Skylar, Kitchener





Fig. 5.6 Local participating business, KW Bookstore on King St.



Fig. 5.7 Project Post Office Box, King St. Kitchener

Volunteer Action Center as a home base for all things volunteer-related.

Thinking about accessibility from multiple perspectives has had surprising benefits that I hadn't anticipated. As mentioned, allowing glue changed who was able to participate and opened a new range of textile techniques. Offering kits through the mail and in-person offered greater opportunity for people to get involved. After providing it through the mail, I reconsidered how people were learning about the project and re-examined groups of people that may still be excluded through these means. It has led me to connect with groups such as the Grand Valley Institute for Women.⁸ Other participants connected me to further communities, and I was able to run virtual workshops with low income groups and for people with disabilities.

It was quite challenging to use all these different systems, but I think it was quite successful. Once the project received funding, I offered kits through the mail, right to people's homes. This opened the project to all the non-downtown residents,

⁸ The Grand Valley Institute for Women is a federal low-security prison located in Kitchener.

people whose schedule didn't provide time to get a kit, and activities throughout the second and third provincial lockdown.

Local Knowledge

Ability factors play a significant role in one's ability and effectiveness in pursuing care work. While I had a lot of time, I lacked the local knowledge to make this project work well. Every meeting I had with local organizations contributed to the success and robustness of the project. I was introduced to countless other people and groups that have significant community relationships, expertise and insight in doing local community work. Every conversation I had, shaped and expanded my understanding of how this project could work. Discussions illuminated weaknesses and blind spots in my initial plan. I hadn't initially planned on providing workshops with the public, but it became such an important aspect to connect with the community. Through conversation, I realized I assumed everyone spoke English fluently. I then provided all the project information in text form on the website, including the kit instructions, to be easily translated.⁹ I also had assumed I could do all labour on my own. Not only was it becoming a huge burden, but there have also been so many people excited to participate in a more prominent role in the project. Designing the ability to share the work later on in the project provided people with meaningful and community work to do in the pandemic within our community. It also allowed us to scale up the production of kits once people started hearing about the project.

The wealth of knowledge and insight that was given to me in conversation about this project is incredible. Minor changes would compound as the project slowly evolved over the seven months of quilt block making. Without the support of enthusiastic community leaders, the project would have been a shadow of what it's becoming. I connected to groups I had been unaware of, learned of funding opportunities, received project support, and worked with great volunteers. In terms of care work, the early inclusion of local knowledge completely transformed the project. Using the abundance of experience helped me avoid trying to 'reinvent the wheel,' and I could focus on the pandemic's challenges and opportunities. I find this experience exciting in relation to architectural work where buildings, sites, and uses are often so unique to a particular project that it's hard for the architect to be the expert.

⁹ This also greatly increases the accessibility of the site for people who use read-aloud programs.

Care through Quilting

In this mini-project, I questioned the relationship between the carer and the cared-for through quilt-making. I became aware of a fundraising effort for the O:se Kenhionhata:tie Land Back camp around the same time I was going to take a virtual quilting class to learn a technique of Kawandi-making. The camp asked people to donate primarily handmade items to auction on Facebook to raise money for winterizing the camp.

The workshop “Siddi Quilts” was run by Sujata Shah, a quilter from San Francisco born in Mumbai. Shah spoke about the history of the Siddi people, an African diaspora community living in India, and their techniques of making these utilitarian quilts out of local materials and scraps. Their quilts represent ideas about the home and indicate local textile traditions and fashions. The technique of making them comes out of their way of life and cultural context, from sitting on the ground to using large stitches to hold loose weave fabric. This method of hand-quilting is like appliqué and is quite time-consuming. The work is done with intention and can be a self-reflective

Fig. 5.8 Author working on “For Blood” mini-quilt



time. The quilts start at the edge and finish in the centre.¹⁰

The quilts we made were reflective of the techniques used and are outside of the cultural aspect of this community's approach to quilting. Before I began, I decided this first quilt I made would be donated to the camp. Following this quilt, I decided to make two more; one for my in-laws and one for my parents, thus the name for the series, "For Land, For Bond, For Blood." There is a clear hierarchy of how personal the audience of care is to me, and I wondered if that would influence the work.

This is a very simple care-project. However, it was interesting to consider after making them if and how the quilt's predetermined recipient affected its making. Once I decided to care, through making the quilt, I found the audience didn't affect my overall attitude or approach to the work. This is not to say that care can be doled out without reference to the cared-for, but that I had assumed I would care more about my parents' quilt than the land quilt and therefore do a much better job. I didn't find that to be the case. I enjoyed making each one and felt that they would be appreciated in each context. In the case of the "For Blood" quilt, I did happen to have a variety of fabrics that had personal meaning to myself and my parents, which I included in it. All of the quilts were made out of scrap fabrics that have come to be in my hands in many ways.



Fig. 5.9 Author participating in live virtual Siddi Quilt Workshop

10 Siddi Quilt virtual workshop, taught by award-winning quilter and quilt book author Sujata Shah on Nov 7, 2020. Shah's website and blog "The Root Connection" <https://therootconnection.blogspot.com/>



Fig. 5.10 "For Land," By Author, 2020, 17 x 21 inches

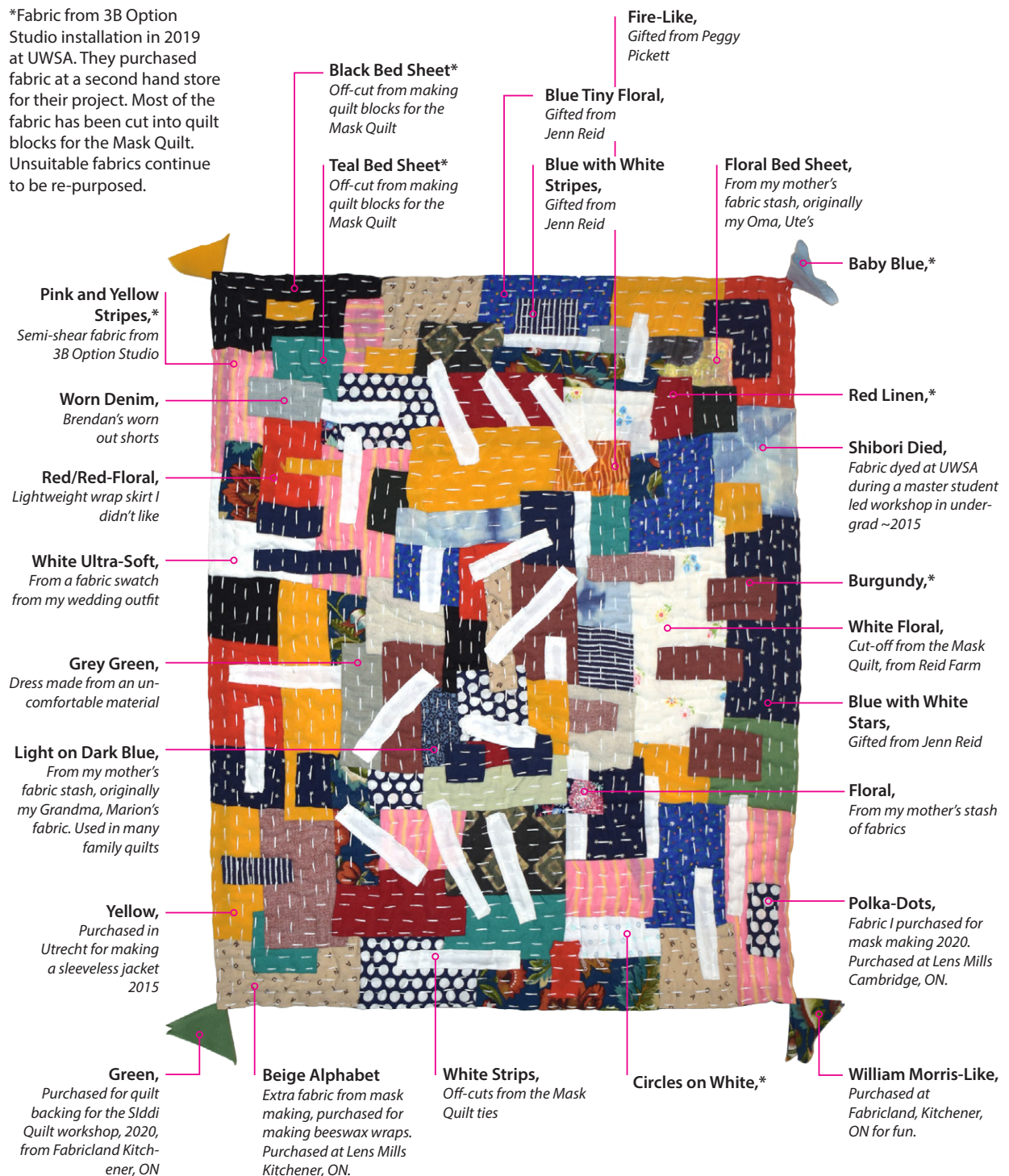


Fig. 5.11 "For Bond," By Author, 2020, 17 x 21 inches



Fig. 5.12 "For Blood," By Author, 2020, 17 x 21 inches

*Fabric from 3B Option Studio installation in 2019 at UWSA. They purchased fabric at a second hand store for their project. Most of the fabric has been cut into quilt blocks for the Mask Quilt. Unsuitable fabrics continue to be re-purposed.



III. 5.5 "For Blood," Fabric Sources and Connection



6 Communication

Care etymology: *to make a sound*¹

Communication: *a process by which information is exchanged between individuals through a common system of symbols, signs, or behavior*²

Communication is one of our fundamental human activities. It's hard to imagine we'd have evolved into a predominant species without developing this skill. Communication is possible today through countless media. Fisher and Tronto's care element, "care-receiving," is a topic I have broken up into two concepts, communication and maintenance. Communication considers how we understand the effects of the care, and maintenance considers what we do with that information and the cyclical nature of the care process.

Communication has the most obvious potential to involve the person(s) being cared for. It's possible – and common – to care for something or someone without their input. However, there will be a signal, some form of communication, on how that 'care' is working (or not). For example, a plant cannot articulate its needs in standard human communication methods. However, we perceive the plant's need for water by noticing its wilt. We *decide* to water it, water it, and in *response* to the care, it will perk up, grow, etc., if we've done it correctly. This *response* from the plant is the 'care-receiving' or 'communication.'

In this chapter, I consider how communication operates in developing and maintaining care relationships between the designer and the public. As residents of buildings and public space, the public faces innumerable challenges in *responding* to the care or lack of architecture. From the architect's side, we have challenges communicating and opening design to the public. As the 'care-giver' in the scenario, it's critical to be able to receive public responses. Furthermore, the setting in which the public, city and architect come together is not structured for a caring relationship. Capitalistic laws, practices and policies

[Previous Page]
These sites are 500m away from each other.

Fig. 6.1 Kitchener house with multiple additions

Fig. 6.2 Informal settlement in abandoned building's parking lot, Weber St., July 25, 2020

1 "Definition of CARE," accessed Oct 21, 2019, <https://www.merriam-webster.com/dictionary/care>.

2 "Definition of COMMUNICATION," accessed Jan 24, 2021, <https://www.merriam-webster.com/dictionary/communication>.

prevent the forming of such relationships.

The Public

In the realm of architecture, it's not apparent how to receive care feedback as a designer. Over the lifetime of a building, people will adapt buildings and space to fulfill their needs. However, residents' response to their space is often controlled by laws and policies or tenant-landlord agreements.

Under a legal framework, property owners can apply for permits to modify buildings. It's relatively common to see a house from the late 19th century, initially designed for a single-family, be renovated to become a multi-tenant building. This fulfills several possible needs the landowner might have, including a shrinking family, multi-generational family, an additional income source, etc. Within legal restrictions such as by-laws and building codes, they have the freedom to make substantial changes to their environment.

Non-land owners, such as apartment renters, are further restricted in their ability to adapt space to fulfill their needs. Landlords have the power to resist a resident's modifications through leases, controlling even their outward expression of space (should they have a balcony or yard). The restrictions on flag hanging, specific curtain colours or balcony furnishing are commonly described in a tenant lease. People experiencing homelessness meet their own needs under what the city has determined as an illegal framework. During the COVID-19 pandemic, there has been increased visibility of temporary 'illegal' structures. Therefore, there's an ongoing battle between people and the city (the law), affecting their ability to care for



Fig. 6.3 Margaret Avenue Apartment Buildings, Kitchener

themselves and keep themselves safe.

With so many legal restrictions on our environmental use and expression, how can designers understand their designs' effects through public reaction? In public space, other conditions apply to the point that the care effect is invisible. Numerous rules have been built into a system to control occupation - often targeting specific groups of people. The typical course for expression is then through writing or social media to advocate for changes or illustrate particular problems in public areas. Designers should be wary of judging a project's success too quickly or by just the activities they see. What is *not* happening (controlled by politics and law) and how space changes or is occupied differently over time is also important.

The Architect

Of the three main communication methods, writing, speaking and drawing, the architect relies foremost on drawing. Design drawings are highly specialized; they are a sort of code. Architects can draw in a way that translates three-dimensional space into two-dimensional drawings, effectively communicating space with other architectural, engineering or construction industry professionals. The architectural drawing language has substantial limitations in communicating effectively with non-industry people. When the designer uses this form of communication with people who lack drawing literacy, they maintain the power in the designs. Naturally, this happens on purpose within the field to hold onto design power in a project. However, this can prevent others from participating in meaningful ways – or at all.

Several alternative communication methods are used outside of the traditional drawing set in communicating architectural visions or design concepts. One popular strategy is the use of the 'simple diagram.' These seemingly child-friendly drawings hope to simplify a building concept to be easily digestible and often beyond public critique. Within every technique available are a series of questions that determine *how* a communication style will interact with non-designers. None of them are inherently more truthful or better than another. What is the *goal* of the communication? Is it to convince? To overwhelm? To inform?

The Center for Urban Pedagogy, a non-profit located in New York, is a compelling example of design and communication used to empower the public. They use graphic representation tools to break down and explain complex legal and system-based concepts to assist the public's understanding and

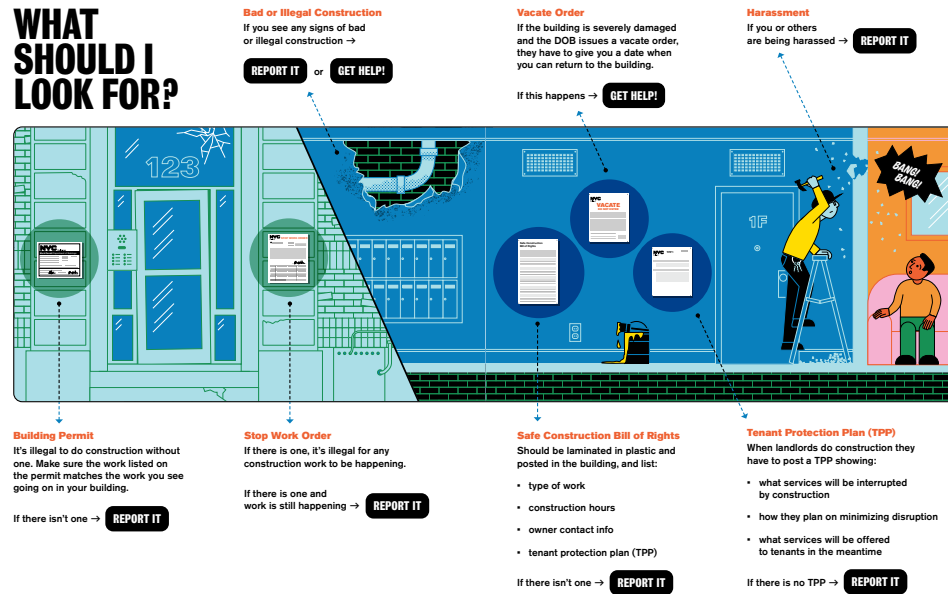
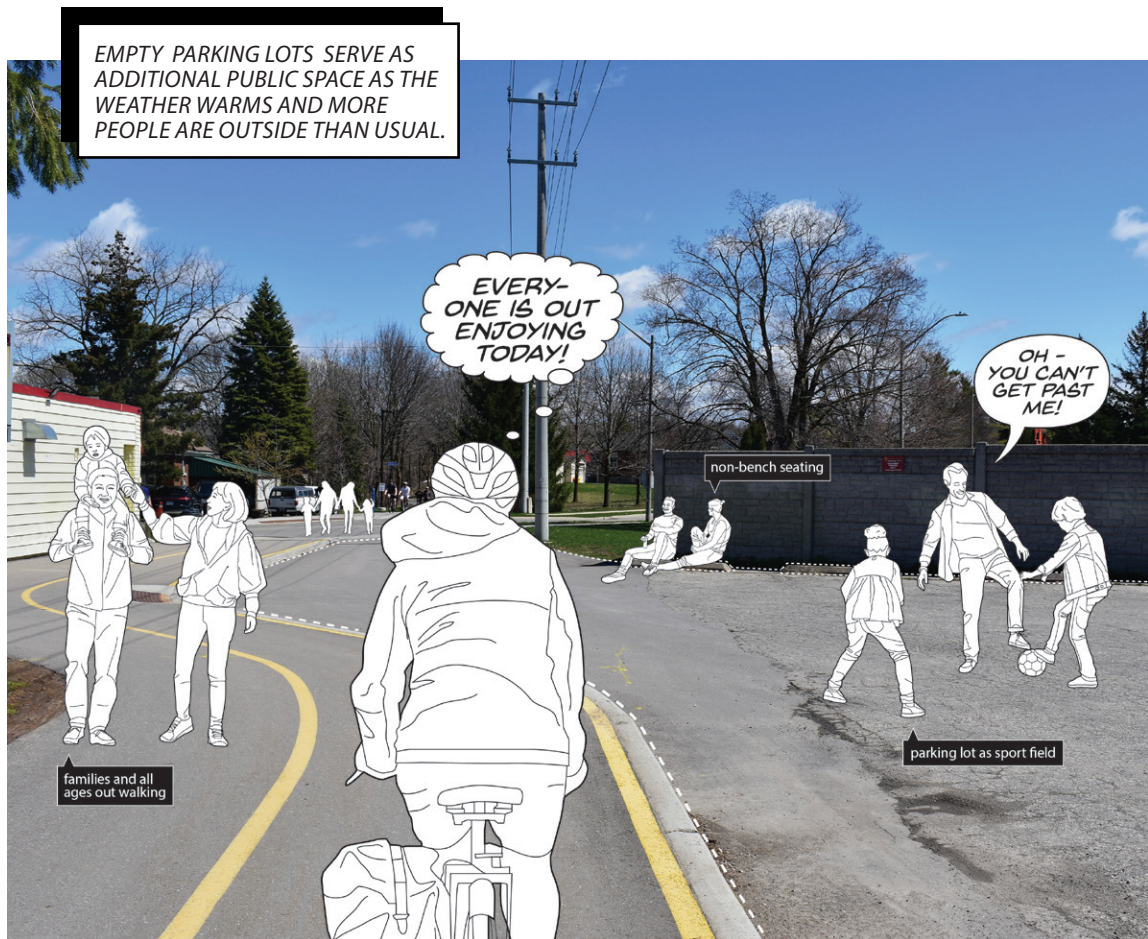


Fig. 6.4 Page from CUP's "Is Your Landlord Using Construction to Harass You?"

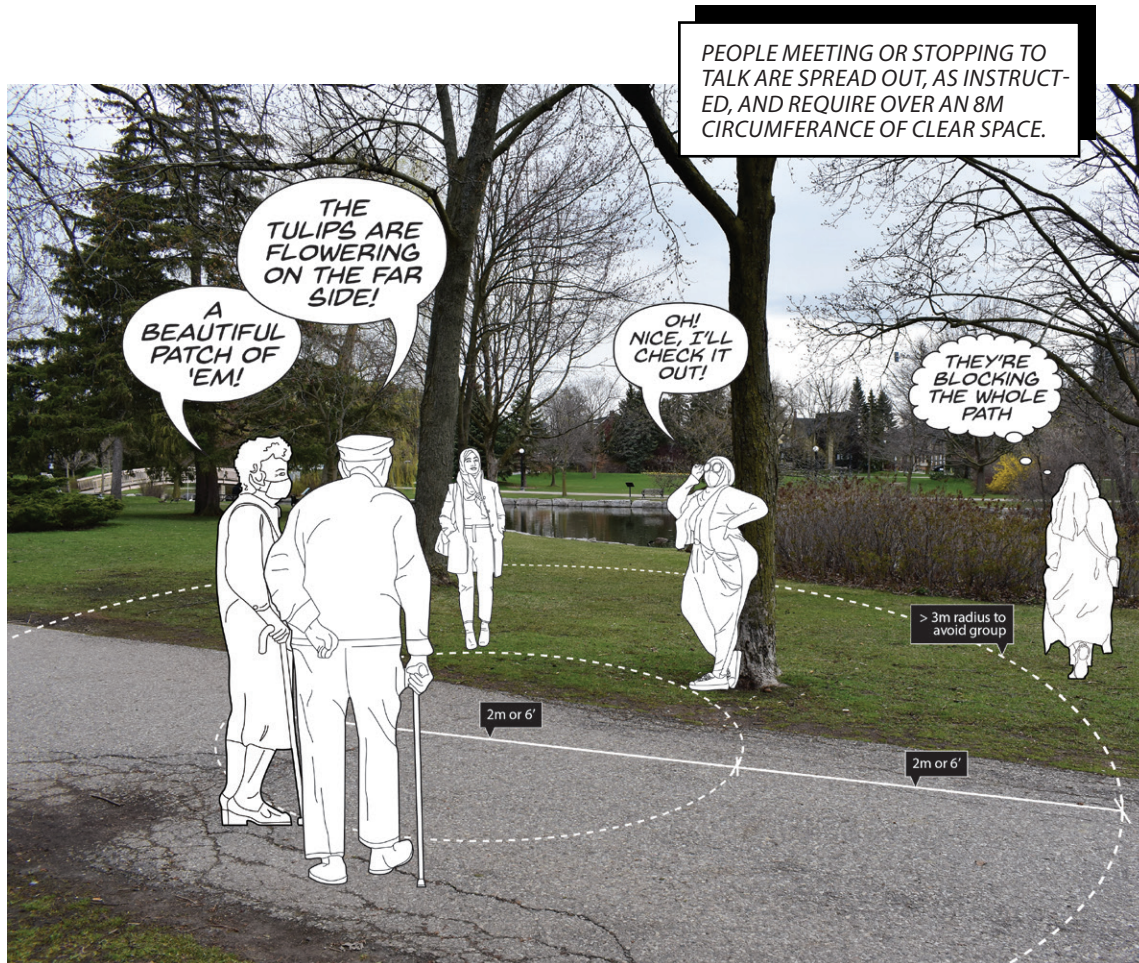
ability to take informed action.³ Examples of their work include a Spanish-language rights guide for potential ICE detainees, "¡El poder de prepararse!" They have guides available in English and Spanish to understand the New York City Housing Authority's affordable housing options, "Keep Your Family's Home," or to understanding tenant rights with "Is Your Landlord Using Construction to Harass You?" This work uses the design professions' experience in complexity and presents information to engage and help the public fulfill their needs.

Throughout COVID-19, policy change has had immediate and surprising effects on social behaviour. During the first provincial State of Emergency and provincial lockdown, beginning at the end of March 2020, I worked on a series to explain the spatial phenomena. In these drawings, I paid close attention to what was being communicated and recorded through characters, linework, placement of elements while trying to maintain consistency between different panels. When the new rules came into effect, they significantly restricted the use of public space and even prohibited the occupation of parks. This series, which spanned the first months of the lockdown, distilled each distinct publicly occurring change into a single comic panel. They depict scenes that I had personally witnessed during extensive daily walks throughout the northern half of Kitchener's historic center. The series now acts as a record of spatial change, records who was present or not (for example, older people were absent for certain periods), captures the city during that time through photograph backgrounds and typical

3 The Centre for Urban Pedagogy: <http://welcometocup.org/>



III. 6.1 Around the Block, Week 7, April 26 - March 2, 2020



III. 6.2 Around the Block, Week 7, April 26 - March 2, 2020



III. 6.3 Around the Block, Week 7, April 26 - March 2, 2020

conversations and behaviours. While this work is not used to inform or convince the public, it remains a visual record and explanation of behavioural phenomena directly related to policy change.

Community Engagement

A community engagement meeting is a commonplace step in the design process through which the design team and public will actually occupy the same space. It's by far the most common type of community engagement; however, some firms do go above and beyond these requirements to involve public members. According to the City of Kitchener's policy on community engagement, the city recognizes the importance and value of involving the public in decisions to help "the City to better meet the citizens' needs."⁴

Meeting needs is a process of care. The city is obligated to care for its residents. Only with open communication between parties is the city in the best position to do so. Section four of the policy outlines under what conditions engagement is required, typically a situation that could negatively affect the public or affect a significant portion of the population (core services). It then lists five conditions where it does not require but *encourages* community engagement. The decision to engage is subject to time, money and staff availability.

1. "Public involvement will improve the City's understanding of the issues
2. The values and preferences of the community are applicable to the decision
3. New and diverse perspectives are needed to develop/evaluate options
4. The public will have a role to play in the implementation of the decision
5. Involving the public will build awareness, support and enthusiasm for the decision"⁵

It's hard to imagine many decisions about city space and buildings that would not benefit from an effective strategy of community engagement. Scholar and architect Doina Petrescu describes a strikingly similar phenomenon of the *appearance* of civic care in community participation in France. Petrescu illustrates how mandating this kind of engagement has not

⁴ *Community Engagement, Policy no: GOV-COU-2010* (Kitchener, ON: Office of the CAO,[2018]).

⁵ *Community Engagement, Policy no: GOV-COU-2010* (Kitchener, ON: Office of the CAO,[2018]).

led to meaningful public participation. It takes place to check a box, presenting prepared expert reports to ensure public approval.⁶ There are clear indicators in the wording of the City of Kitchener's policy that it follows a capitalist over care-based agenda. There isn't room for care within the capitalist structure, resulting in the hollow appearance of a caring governing body.

These three types of communication, from the public, the architect and the forum are not working well. I start the 'practice' of communication from the perspective of the architect building a better platform to communicate with the public before reflecting on the public's response to that.

Practice

Communication Media

Through the Mask Quilt work, I worked through several media to communicate the project's intentions with the public. As easy as it is today to occupy space on the internet as a platform to distribute information – the sheer scale of information available to people within your area is incredible. From the beginning, I decided that there would be place-based information *and* virtual platforms to hold project information. The pandemic has illuminated issues of internet availability and the exclusion of information to people without regular access. During the first provincial lockdown, libraries and other public buildings closed, leaving people who relied on their services and technology suddenly without any means of connecting to the internet (for months). After designing project posters that contained succinct project information, they were installed in local business windowfronts and notice boards.

Within the first three months of the project, two print-based publications also promoted the project. I reached out to both Toque, a regional look-book of Guelph and the Tri-Cities and the Community Edition, a Kitchener-Waterloo monthly paper, to help get the word out about the project. In December, Jessica Smith with Kitchener CTV News reached out to do a news interview on the project, which ended up airing on CTV National News, amongst other networks.

Online platforms have played a key role in maintaining public communication and a source of informal feedback. The project has a social media presence on Instagram as well as a website.

6 Doina Petrescu, "Losing Control, Keeping Desire," in *Architecture and Participation*, eds. Peter Blundell Jones, Doina Petrescu and Jeremy Till (London ; New York: Spon Press, 2005), 7-8.



Fig. 6.5 Toque, (regional look-book), feature article with Author's illustrations, Dec 2020

Fig. 6.6 The Community Edition interview with editor, Melissa Embury, Dec 3, 2020

Instagram provided active interaction between people interested in the work and me. As the work evolved and people submitted quilt blocks, they could follow along and see other people's stories and even reach out to participate in a larger capacity through volunteer work.

Communication work consumes a great deal of time. However, maintaining it over months built up a community of interested people who have shared, commented, and offered connections or help. This social media has opened many opportunities. I've made connections with different people and groups that I may never have otherwise. I've also received many notes and cards in the returned kits expressing people's gratitude for running this project during this time.

With the use of online platforms, I was also able to run numerous public workshops with organizations like the Waterloo Public Library, the Kitchener-Waterloo Art Gallery, the Homer Watson House and Gallery and THEMUSEUM. In this manner, I was also able to run workshops and talk with high school and elementary students. It's been impossible to visit a classroom in person because of coronavirus. Still, through virtual workshops, I've connected with this younger population, exploring ideas around quilts and space-making.

Over time, with each workshop, the ease of transitioning to distanced-learning increased and became time efficient. Under "normal conditions," I may have only run a handful of in-person workshops. However, with this project's time-scale, spanning numerous months, I've learned and edited the subsequent workshop and received valuable feedback from the community. This feedback has led me to make several changes, including the wording on the quilt block kit's instruction cards for added clarity, not making assumptions about what people have access to, and creating a frequently asked questions (FAQ) page on the website. I've learned a lot about communicating effectively with the general public instead of how I've become accustomed to discussing ideas within the university's setting.

Graphic Communication

As previously discussed, graphic representation plays a huge role in communicating spatial ideas to the public. To create images that are quickly and easily digested, I needed to convey minimal information. In stripping them down, it's important to question the information you will keep – and why? In the drawings I created for the project, I wanted to portray the quilt as a multi-person project consistently and that the project was open to *everyone*. The quilt took on a rainbow-like



Fig. 6.7 Author in follow-up interviewed with CTV Kitchener reporter, Jessica Smith, March 13, 2021

Fig. 6.8 Midtown message board on the Spur Line Trail, a pedestrian path connecting Waterloo and Kitchener



Fig. 6.9 Window exhibition poster hung at the Kitchener-Waterloo Art Gallery, 18x24"



appearance without a governing pattern or organization. It appears like patchwork, a well-recognized motif and metaphor. I approached the issue of ‘everyone’ by first understanding that historically and through policy, many people are typically excluded from this definition.⁷ To reinforce the project’s openness, I needed to illustrate who ‘everyone’ was. In an early illustration depicting installed quilt-segments, Black youth and adults, a woman with a head covering, and an older person with a disability are shown occupying public space downtown. It’s important to show people who’ve been historically excluded, not just from the standpoint of fairness but also for them to see themselves in the project and feel invited to participate. I have chosen not to show non-disabled, cis-gendered, thin, heteronormative white people in the drawings because they already believe they’re entitled to that space and experience. Instead, the graphics focus on depicting different people participating in making quilt blocks through to the exhibition.

With effort, appropriate communication methods can be used to encourage project participation and enable the public to take on a larger role within the project. To do so, I wrote and illustrated a step-by-step volunteer’s instructional guide. The jobs differ, from creating and assembling kits (not requiring special skills) to various sewing and cutting tasks. I’ve laid out the tasks clearly, indicating the tools needed and providing numbered steps and corresponding illustrations. I prefaced the booklet with my contact information and sincere gratitude. Through both Instagram and the Volunteer Action Centre in Kitchener, I’ve connected with people, from high school students to adults, interested in working on the back end of the project. By creating these public-oriented “construction documents,” I can provide clear instructions, ensuring the help goes smoothly. I want to make sure that the public’s efforts are not wasted or appear trivial but act as an integral part of the project’s success. Ideally, the project’s collaborative grass-roots organization allows for the quilt to be authored, assembled and maintained through the public’s participation.

III. 6.4 Vector illustrations by Author of people who historically have faced discrimination, (racism, ageism, ableism, anti-queer, anti-trans and anti-fat).

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Fig. 6.10 Screen capture of the project’s Instagram page, April 28, 2021

7 Vector-vault.org, run by Vic Mantha-Blythe and Brynn Day has been drawing and collecting drawings of underrepresented groups of people for architecture student drawings. The author has contributed all drawing of people drawn for this thesis.



frombehindthemask_quilt

Edit Profile

151 posts 575 followers 883 following

From Behind the Mask Quilt

A free art project (Cambridge/KW), coord by @brendamabelreid Deadline: April 30, 2021 (submit early!) Exhibition Starts: May 21, 2021
linktr.ee/frombehindthemask_quilt



Your blocks!



Newsletter

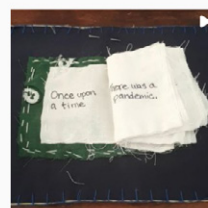
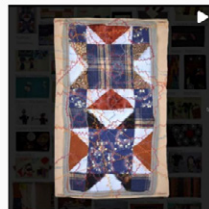
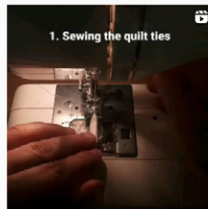
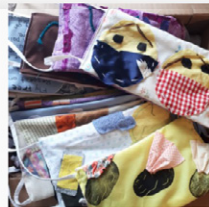
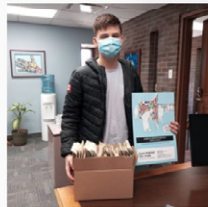
POSTS

REELS

IGTV

SAVED

TAGGED





III. 6.5 Rendering of quilt segments displayed
in window fronts in downtown Kitchener

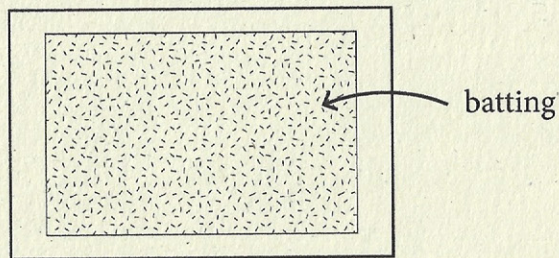


Quilting Blocks

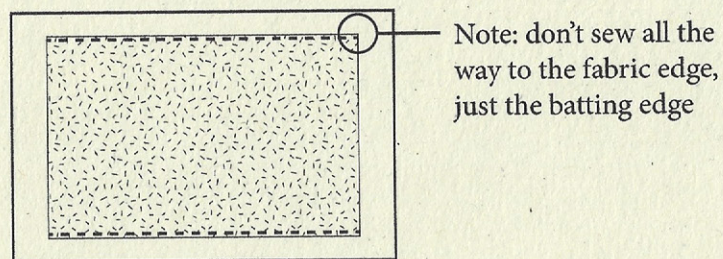
Completed blocks will come pinned together with a orientation card (if filled out). If the blocks have loose fabric or yarn, through in a few invisible stitches to secure pieces.

1. Place the 'good' sides of the blocks together and center the batting on top. Pin.
2. Sew the edge of the batting to the block (1/2" seam allowance) only on the long edges

1. good sides together, center batting



2. sew top/bottom edge of batting

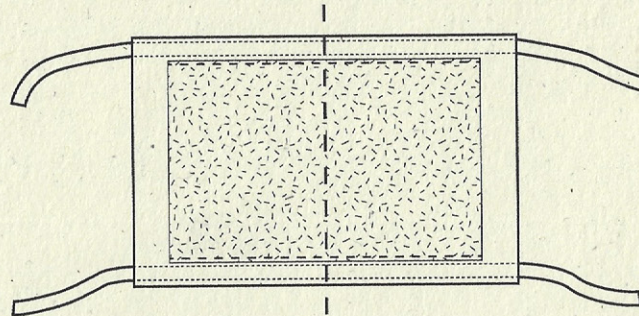


Note: don't sew all the way to the fabric edge, just the batting edge

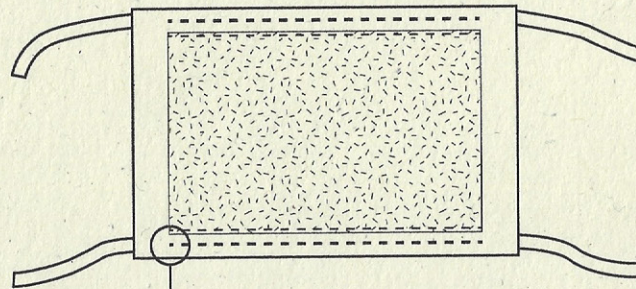
Fig. 6.11 Volunteer Instructions: Quilting Blocks, 1

3. Find the centers of 2 quilt ties by folding them in half, and place them in the center of the seam allowance, one in the top seam, one in the bottom.
4. Sew into the seam, between the front and back panels with a simple running stitch, starting and ending in line with the edges of the batting.

3. center straps in the seam allowance



4. sew in straps



Note: don't sew all the way to the fabric edge, just to the batting edge

instructions continue →

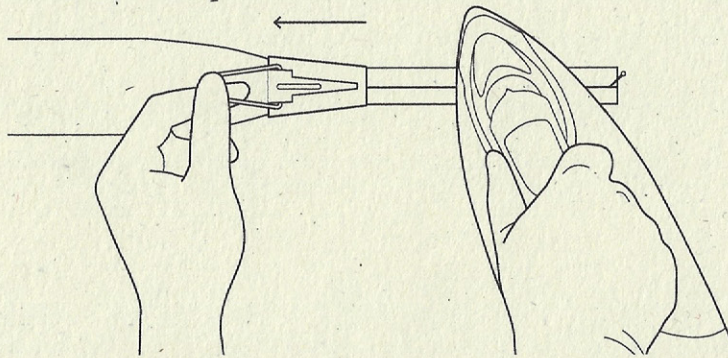
Fig. 6.12 Volunteer Instructions: Quilting Blocks, 2

Quilt Ties

Only plain white fabric and white thread should be used for making the ties for the quilt. (Provided)

1. Use a size 12 bias tape maker to make bias tape with an iron (1a), fold in half again and iron (1b) to make double folded bias tape.
2. Cut the bias tape to 21" lengths (each pre-cut length makes 2x 21" lengths)
3. Unfold the tape ends (3a), fold the raw fabric edge in $\sim 1/4"$ (3b), then refold and iron (3c).
4. Sew the straps with a blind hem stitch. Start below one end (X), stitch and end at then opposite end (Y), lock stitches with a few reverse stitches (4).

1a. make bias tape



1b. fold in half again, iron

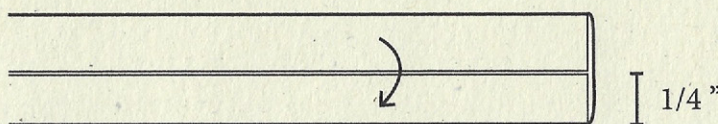
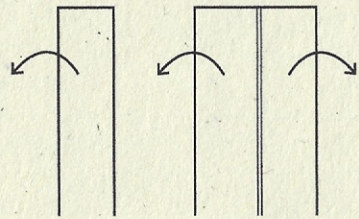


Fig. 6.13 Volunteer Instructions: Quilt Ties, 1

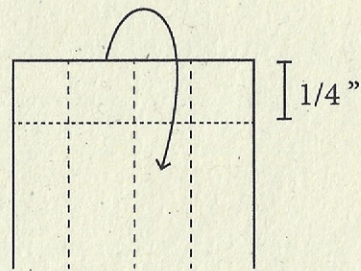
5. Flip the strap around starting above end X, and finish stitching. Lock stitches at end with reverse stitch (5).
6. Trim excess threads.

Note: The fabric is deliberately NOT cut on the bias. These quilt ties are the structure of the quilt.

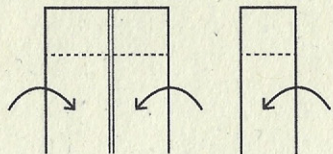
3a. unfold tape



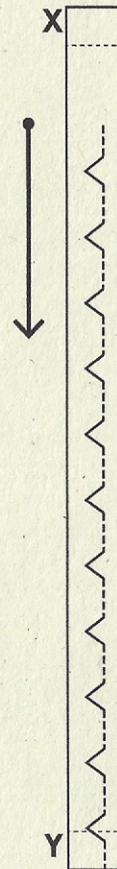
3b. fold top edge, ~1/4"



3c. refold tape, iron



4. sew ties



5. finish ties

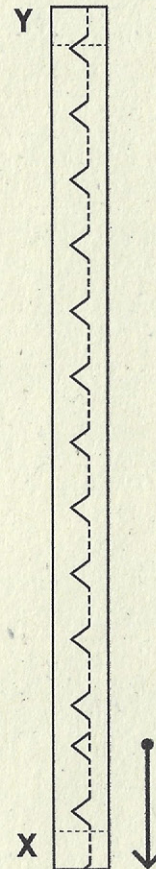


Fig. 6.14 Volunteer Instructions: Quilt Ties, 2

Textile Communication

As discussed in the quilt chapter, people have been using textiles to communicate throughout history. Today, with a global textile industry, there are so many people and locations involved in making a piece of cloth. Our Mask Quilt project uses exclusively pre-owned fabric (except for the block ties). One source of fabric came from a student architectural installation that purchased these bedsheets from a second-hand store. Where did these sheets live before, and who used them? For most of the fabric, I don't know what it was purchased or traded for, where else it's been used, or from where it originally came. From my mother's stash, containing my late Grandma Marion Reid's quilting fabric, we selected several fabrics for the project. It has a special meaning to me, as does the project fabric donated by close friends and family. There is still evidence of my grandma's hands in some fabric, cutting out a specific piece from printed fabric to be appliquéd onto a quilt. These fabrics have since gone out in kits and returned incorporated in people's quilt block designs. It's quite emotional to see my grandma – other people's fabric I recognize – appearing in someone else's story. The interconnectedness of fabric and textile stories in just one block is astonishing – then magnified by the number of authors in our project.

Quilt Blocks as a Site of Communication

The quilt blocks themselves, each authored by a unique individual in the community, are the most exciting form of “care-receiving” or “communication” in the project. They are responses to the project, both as artifacts but as actions. Without participation, this project would fall short in its attempt to learn about the designer's care practice. With participation, I have community architecture; without it, I just have raw materials.

The quilt block kits come with base fabric, assorted scrap fabrics, yarn and needle and thread. Whether or not they use the quilt kit to submit to the project is irrelevant. They have a set of ingredients to work from, and with their own story and perspective, they all approach it differently. The kit provides the physical context, and the pandemic provides the overarching framework for the participants to operate in however they want. I see this as an example of designer-supported community architecture. By giving the basics, a platform and offering levels of support – the project opens to people without any crafting and quilting experience so that design could be opened up to people without design education. The responses (the quilt blocks) are proof that a care-based, community-based architecture is possible. In the Mask Quilt project, ev-

[Next Page]

Fig. 6.15 Evidence of my grandma's “fussy-cutting”

Fig. 6.16 Swatches from each person who donated fabric



[Left Column top-bottom, Right Column top-bottom]

Fig. 6.17 Quilt block front, Mayuri Paranthahan, Connecticut USA

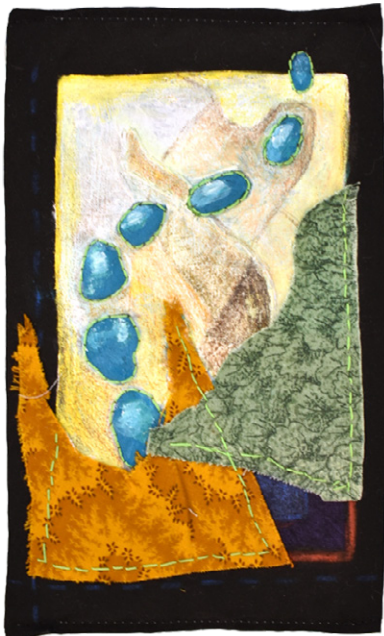
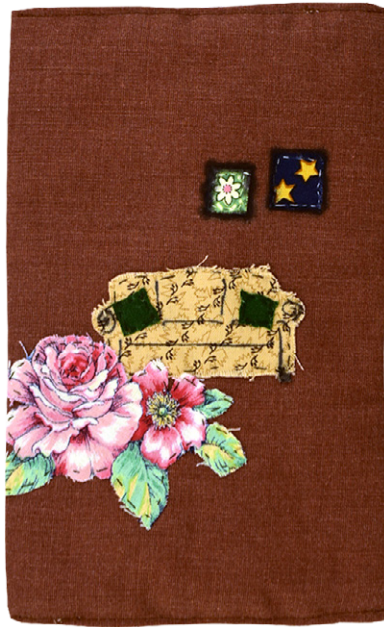
Fig. 6.18 Quilt block front, Nicole Rak, Cambridge

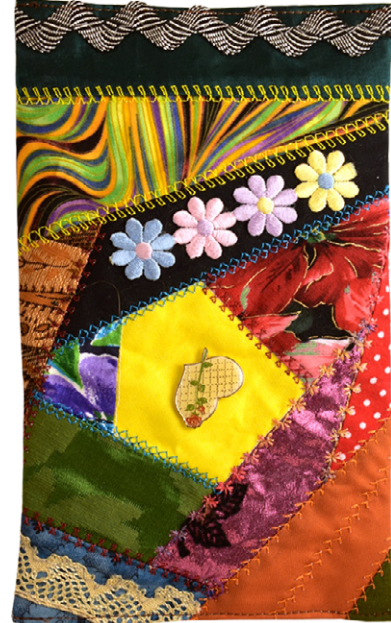
Fig. 6.19 Quilt block front, Meredith, Kitchener

Fig. 6.20 Quilt block front, Tiffany, Waterloo

Fig. 6.21 Quilt block front, B Parsons, St. Jacobs

ery block will become part of the installation, which is unlikely to occur in a formal project. However, each piece is original and expresses an individual perspective from the young and old. There is a level of successful communication here, from using drawings to teaching and facilitating participation. Instead of telling them what to do specifically, I focussed on expanding the realm of possibility while providing a variety of cultural references and material. I see it as a successful communication by what I've received back – varied and unique blocks from each participant.





[Left Column top-bottom, Right Column top-bottom]

Fig. 6.22 Quilt block front, A. Blaney, Kitchener

Fig. 6.23 Quilt block front, Anne Woodruff, Kitchener

Fig. 6.24 Quilt block front, Julia, Waterloo

Fig. 6.25 Quilt block front, Bernice Gammy, Kitchener

Fig. 6.26 Quilt block front, Anne Humphrey, Kitchener

[Left Column top-bottom, Right Column top-bottom]

Fig. 6.27 Quilt block back, Mayuri Paranthaman, Connecticut USA

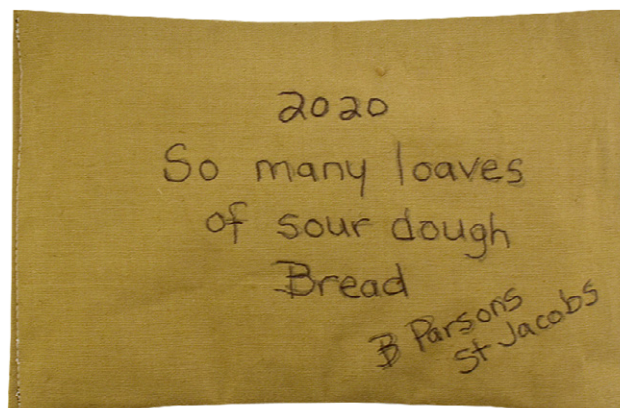
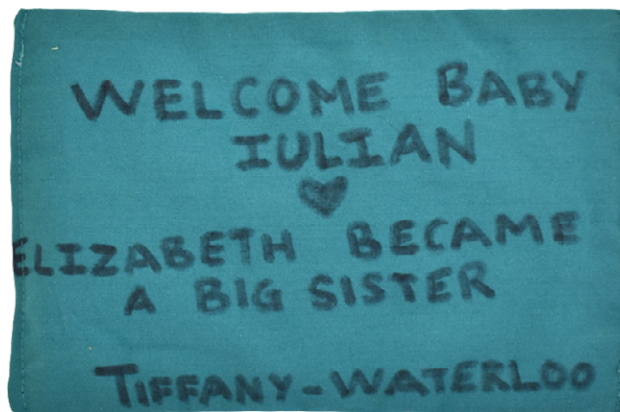
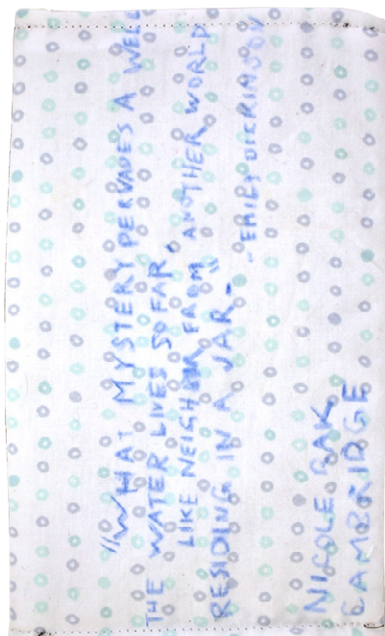
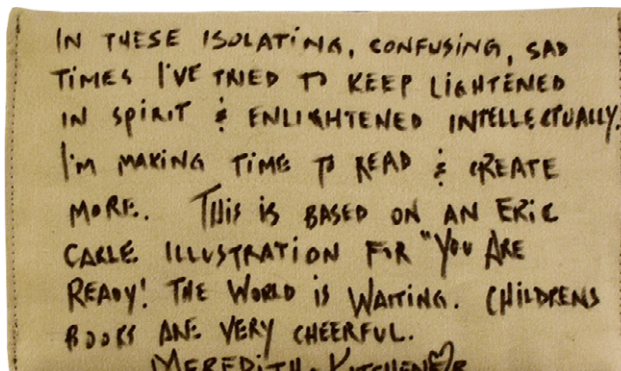
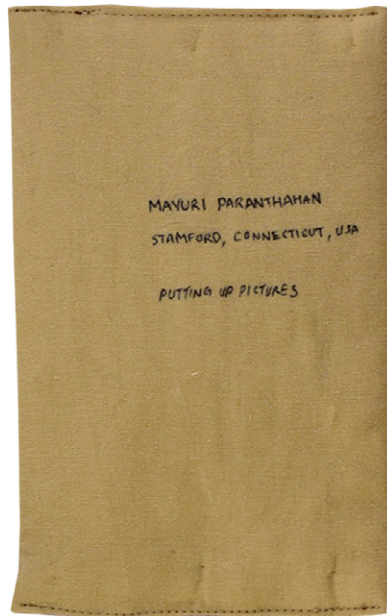
Fig. 6.28 Quilt block back, Nicole Rak, Cambridge

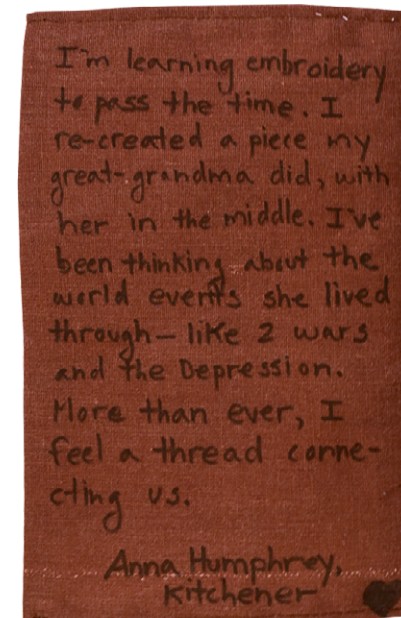
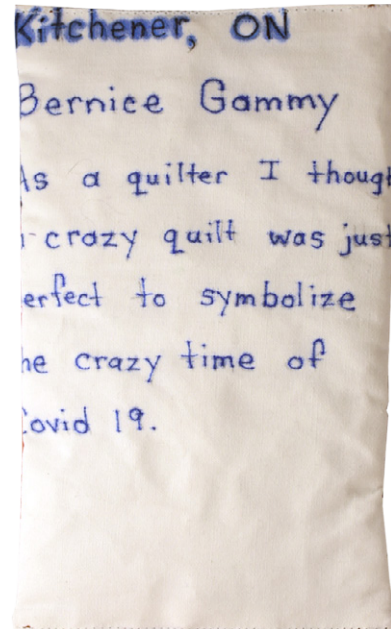
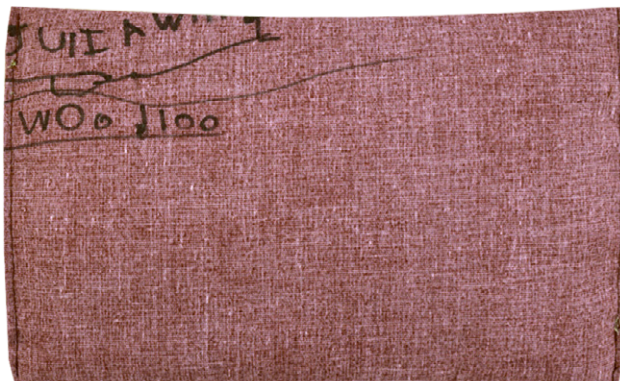
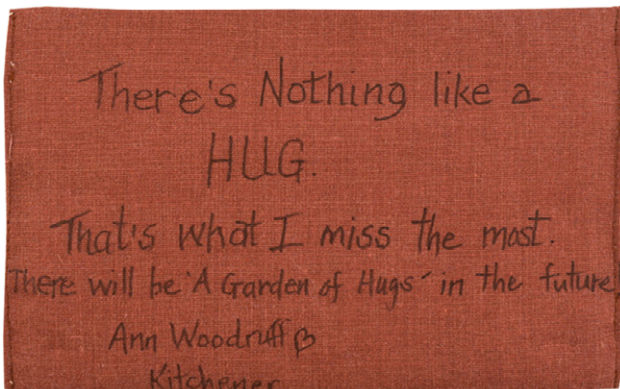
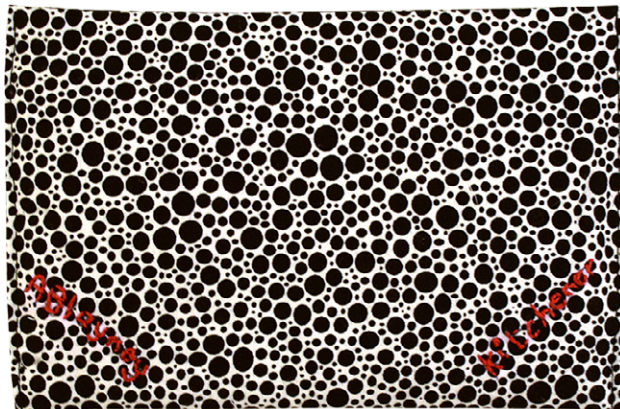
Fig. 6.29 Quilt block back, Meredith, Kitchener

Fig. 6.30 Quilt block back, Tiffany, Waterloo

Fig. 6.31 Quilt block back, B Parsons, St. Jacobs

Back-side of previous page's quilt block fronts. Participants have the freedom to include their location, some writing/dedication, and their name. They have the option to leave it anonymous.





[Left Column top-bottom, Right Column top-bottom]

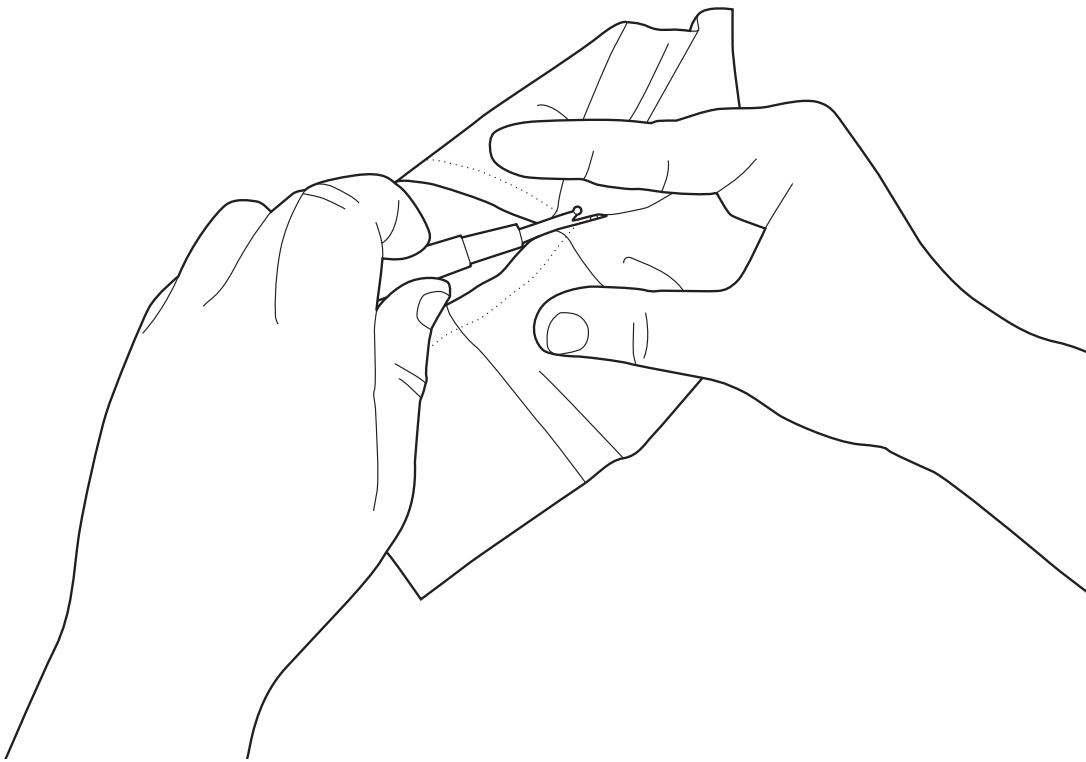
Fig. 6.32 Quilt block back, A. Blaney, Kitchener

Fig. 6.33 Quilt block back, Anne Woodruff, Kitchener

Fig. 6.34 Quilt block back, Julia, Waterloo

Fig. 6.35 Quilt block back, Bernice Gammy, Kitchener

Fig. 6.36 Quilt block back, Anne Humphrey, Kitchener



7 Maintenance

Care: *maintenance*¹

Maintain: *to keep in an existing state, preserve from failure or decline, to sustain against opposition or danger, uphold and defend, to continue*²

Maintenance, the 'action' of maintain, defined above, can be understood as a form of preservation, holding something to a point in time. Throughout care research, one thing is certain; care is never-ending and ever-evolving. This is also true of maintenance, which we can find within its Middle English etymology, to "practise an action habitually."³ In Fisher and Tronto's care process, "maintenance" replaces one-half of their term "care-receiving." The previous chapter, Communication, speaks to the 'receiving' of information, while this chapter explores care assessment and the continuation of the care process.

Maintenance can be seen as an ongoing process of caring that fixes and mends along the way. In the action of fixing, every change made introduces something new. Over time the 'original' may be completely altered, having evolved slowly. I disagree with maintenance's strong association to 'preservation' as if it was possible to freeze things in time without making changes to it. Maintaining something, even a tradition, changes it. So much of everything we do is maintenance, maintenance of society, our homes, our things. Mattern writes about the prominence of maintenance even within the most "innovative" industries like digital technology. Innovation is seen as our great achievement as a species when innovation is really just highlighted moments within a larger maintenance narrative.⁴

Maintenance is a repetitious and unappealing aspect of care

1 "Definition of CARE," accessed Oct 21, 2019, <https://www.merriam-webster.com/dictionary/care>.

2 "Definition of MAINTAIN," accessed Jan 28, 2020, <https://www.merriam-webster.com/dictionary/maintain>.

3 "Meaning of Maintain," accessed Jan 29, 2021, <https://www.lexico.com/definition/maintain>.

4 Shannon Mattern, "Maintenance and Care," *Places Journal* (Nov 20, 2018). doi:10.22269/181120. <https://placesjournal.org/article/maintenance-and-care/>.

that, as Tronto describes in her writing, the privileged will push off onto others. This is also the sector of care work that society renders invisible, even pretending it isn't its backbone. Without maintenance work, there would be nothing; there wouldn't be a functioning society. We do it because the things we maintain have value and help us live well.⁵

In architectural practice, one could argue that architects are primarily concerned with maintenance and longevity in buildings. We spend a lot of effort on the design, materials, and construction details. The issue of building maintenance and longevity has become increasingly important in the context of the climate crisis. An incredible amount of material, energy, and resources go into each building. Its ability to be maintained affects the building's lifespan and the quality of life for its inhabitants. In Tronto's recent writing, she urges the architectural profession not to stop caring once a building is 'finished.' We need to radically shift how we see our work, as something that is part of larger, more extended systems, intertwined in a multitude of relationships with a more than human world.⁶

ERA Architects, a Toronto-based firm, has become well known for their heritage policy and conservation work. They initiated a tower renewal project in 2007, looking at the postwar towers in Toronto. It has since grown to become the Tower Renewal Partnership, involving numerous organizations and partners. The project continues today, looking not only at the deteriorating state of some of these owner-neglected towers but also at energy-use and retrofit possibilities, maintaining affordability and prioritizing quality for the communities living there. Many challenges face the tower communities, from the original site strategy to its current state of decay. To tackle these challenges and fix (maintain) them, the group has conducted research and published twenty-six reports and research documents on their findings. The project itself is an ongoing maintenance project that dealt initially with issues regarding the towers through policy change.⁷

There are occupations and ways of life that revolve solely around maintenance, from which we could learn a lot. Everything on a farm is about maintenance, from managing fields to rearing animals to equipment and building maintenance. It's an endless dance, each piece revolving in its own time. Ele-

5 See: Mattern, "Maintenance and Care,"

6 Joan C. Tronto, "Caring Architecture," in *Critical Care : Architecture and Urbanism for a Broken Planet*, eds. Angelika Fitz and Elke Krasny (Vienna: Architekturzentrum Wien and MIT Press, 2019), 26-32.

7 Tower Renewal Partnership: <http://towerrenewal.com/>



ments can require different or specific skills, a group of people or just a pair. Each circumstance calls for different kinds of care, subject to innumerable conditions, including available finances and the weather. Within farming, the *practice* of maintenance grows and becomes second-hand – a way of thinking and doing. There are no shortcuts in the work, but long-term thinking and acting. In a never-ending cycle, the work you do now matters later, just like the work you don't do now matters later. While I was raised on a farm for almost all of my childhood, I was blind to farming as a maintenance lifestyle. I came to realize this rather obvious fact while recladding one of the barns during my thesis. Even then, during a pandemic, maintenance work continues.⁸

Maintenance covers so much ground in care work; it exists at the smallest scale up to a geological timescale. It often exists at multiple scales at once, and it can be hard, if not impossible, to find a balance between them under the capitalist timescale. Through the thesis work, several maintenance relationships are explored, dealing with material and value. The exploration extends to the quilt project scale, looking at repeated activities such as workshops, labour, and considers a care-based economy.

8 At the time, in August 2020, the government allowed “social bubbles” of limited people you could be in close contact with. My family was in that bubble and a number of us were able to gather to strip and reclad the barn over a series of days.

Fig. 7.1 Re-roofing the Steel Barn

Fig. 7.2 Stripping the Barn

Practice

Fixing Things

Throughout maintenance within care writing, the emphasis is usually placed on something's continuum. Rarely is the relationship itself in question. Which relationships should be a practice of maintenance, and for how long? This is an interesting question directly applicable to the dialogue surrounding the preservation of buildings.

Our societal relationship to things is grossly problematic; we often opt to throw out or devalue something at its first sign of wear. Our consumerist lifestyles make it cheap and easy for almost everyone to participate in overconsumption. Looking both at a pair of ripped jeans and the original ripped fabric that formed the base material for the Mask Quilt, I looked at this question of worthiness of maintaining something.

During the pandemic, global trade and manufacturing flows have been interrupted. One day my favourite pair of jeans began to rip. Rather than face the dehumanizing process of finding another pair of pants – a process made worse by resorting to online shopping, I decided to mend the pants. These were originally well-made “men’s” jeans in a faded denim style.⁹

I first pulled out my sewing machine (handed down from my grandma), placed some scrap fabric on the inside of the tears and sewed the pantleg back together. The first time I went to pick up something, the pants ripped immediately above and below the repair. I patched again and added some zig-zag stitches further above and below to provide some flexible structure in the fabric. Again, the pants ripped, though taking a little longer to do so. I realized that the stitches strengthened the fabric so much in a particular area that the un-reinforced fabric would just continue to rip each time.

The thigh material, pre-aged and then worn for two years, was significantly degraded. I placed a large piece of fabric inside, essentially doubling the thigh's material, and hand-stitched it to the original pantleg. I used my hand-quilting stitches, which is also a similar technique to Sashiko stitches used in Japanese boro (mending textiles). This technique repaired the thigh well, and I was going to use it on the other leg as well. However,

[Opposite Page]

Fig. 7.3 “Major Repairs,” Self Portrait

9 To pre-age jeans, the fashion industry first makes indigo-dyed denim pants and then scrubs them with rocks, thus degrading but softening the fabric.



after fixing the leg, where the fabric was weak, the pants gave out in the back. A large tear opened up under the back pocket, almost ripping from the inseam to the outer seam.

It was clear that it was time to retire the pants, even though I had just finished several hours of hand-stitching and numerous hours before that fixing tears. The pants ended up lasting about five to six months past their initial tears. They were too far gone when I started repairing the pants to make it worth all of the effort. While I learned how to (and not to) mend clothes, the lack of material integrity was an unfixable problem.

In the Mask Quilt project, I started with the materials I had – discarded textiles. These fabrics, mostly bedsheets, were still in good overall structural condition. However, they did have small tears from where they were stapled and then ripped from a wooden structure. This made them undesirable and, in some ways, garbage. I sorted them, pulled out all the staples, and brought them to the laundromat. After hours of ironing, the material went from waste to a resource. I then folded and cut them to the quilt block size. This original stock of material supplied approximately the first five hundred quilt block kits (one thousand rectangles of fabric).

Through the fabric's transformation, the value that I attributed to the material grew – even though it had that value and potential the entire time. I knew it had value and saved it from the dumpster; however, after I put in the work to make it useable, I realized how much potential there was. Instead of garbage bags of material, I had stacks and stacks of ironed cotton-blend fabric. Again, Mattern illustrates in her writing that the maintenance of this does not give it value; we maintain because it already has value.¹⁰

Materials

Even within the project's planning stage, it was clear that the pandemic could make items or material stocks unpredictable. Because of the departure to online shopping, specifically using platforms like Amazon, all local business forms (from chains to family shops) were affected. I decided to be careful about the items and materials I needed to buy and only purchase them within the tri-city area.¹¹ Receiving two local grants, community money only reinforced that the funds should remain within

¹⁰ Mattern, "Maintenance and Care,"

¹¹ This could be difficult at times. I've needed to make certain compromises to accomplish this including buying through the phone based on the staff's description when stores don't have online inventory.



the local economy.

The most significant pushback I felt against working this way was time. While I've mentioned I had spare time as a grad student, it took a lot of time to source materials and research options. For example, it took an hour to find readily available paper envelopes of the right size with recycled content without a plastic easy-seal strip. I didn't know when I started that I would be using over a thousand of these, so I am glad I put in that effort. This does bring up the power component in maintenance. Time is a significant ability factor, as is money. The worst environmental options are typically the cheapest and most available items. Again, looking at this through an intersectional lens, people have wide-ranging response-ability in 'choosing' the best options regarding environmental consciousness, quality, and longevity. The pressure put on the consumer to make good choices for the planet is targeted messaging to eliminate the burden of responsibility from those with response-ability (large corporations).

Keeping this in mind, I did my best, weighing out my options. I would have loved to have the finances to buy locally crafted goods, high-quality needles or pay people to help. A considerable part of maintenance is doing the best with what you have, including Fisher and Tronto's ability factors: time, material resources, skill and knowledge.

An Ongoing Project

At the scale of the Mask Quilt project, there are many different maintenance practices.

The first and most apparent maintenance work is the work I

Fig. 7.4 Ripped Fabric



do to maintain myself through this very lengthy community project. The project planning took just over two months, then the quilt block making for seven months, followed by a travelling exhibition of an undetermined length. Throughout the project, there have been many changes in COVID-19 policies and infection levels that have impacted the work. Remaining flexible and using local knowledge has been vital in keeping this project moving. It's been both freeing and terrifying to envision the project as a long-term community commitment. Through this lengthy and often repetitive work, I've been challenged to think about the longer-term care aspects. The timescale, combined with an understanding of maintenance as a 'habitual practice,' has improved the project's quality and adaptability.

Several maintenance practices overlap with other aspects of care, such as the repetition and adaptation of the workshops I ran over the quilt block-making period. Except for children-only workshops, I found that the audience mattered less than I expected—some of the most successful workshops presented to a wide range of age groups. I spoke at a level that children could understand¹² while delivering information and images of a more extensive quilt history than the colonial settler woman in Canada. It was challenging to translate a sense of shared studio time or casual work time through an online platform, though pausing regularly for questions or comments helped.

In the repetition of doing virtual workshops, I was looking for ways to improve the presentation and be more flexible or available to people with conditions I hadn't yet considered. Recently many institutional libraries, including those in the Waterloo Region, have waived late fees to remove finances as a barrier to education.^{13,14} Some art galleries, including the Art Gallery of Ontario (AGO),¹⁵ have made entrance free to young adults and youths, again removing financial barriers.¹⁶ I recent-

12 Having run a children-only workshop with an elementary teacher's input.

13 "No More Late Fees at Kitchener Public Library," last modified Jan 20, accessed Mar 7, 2021, <https://www.cbc.ca/news/canada/kitchener-waterloo/kpl-kitchener-fines-library-1.5880599>.

14 "Fine Free 2021," last modified Dec 21, accessed March 7, 2021, <https://ideaexchange.org/about/idea/fine-free-2021>.

15 While the AGO started this pilot project in 2019 for a year, their current pricing in March 2021 still reflects this attitude, providing free admission to everyone under 25. "AGO to be Free for People 25 and Under," last modified May 9, accessed May 7, 2021, <https://www.thestar.com/entertainment/2019/05/09/ago-to-be-free-for-people-under-25.html>.

16 Most often institutional change is a product of long lobbying efforts from public groups for change. This change often happens slowly due to their institutional structures. For example, we would not have the disability access in design today if it were not for the work of QTBIPOC people leading the disability justice movement.

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Fig. 7.5 Unwanted Fabric

Fig. 7.6 Cleaning Fabric

Fig. 7.7 Useful Fabric

ly came across North Vancouver Arts and how they removed the pre-set requirements for people to access lower fees, such as being a “senior citizen” or a “student.” They allowed people to self-select if they needed a reduced price – providing half of the art class admissions at a fifty percent reduced rate.¹⁷

This clued me in to how we’ve become accepting of these ‘standard groups’ of people who receive care. Whether a twenty-two-year-old is a student or not isn’t a good indication of whether they might need financial help. Because the workshops and kits were already free, I applied some of this thinking towards providing grant-funded artist-led workshops (free to the public) and supplying the extra materials needed for those. Once I brought up this issue of providing extra materials, like embroidery thread and special needles, to reduce financial stress, groups were interested and willing to support it. I also considered that people might not be connected to any of the organizations I’d been working with. As time and resources allowed, I worked with schools and other groups to provide kits and zoom-based presentations.

Labour

The labour aspect of the project was a significant workload for the first few months of 2020. In 2021, I was able to work with the Volunteer Action Centre to ease that burden. Through the centre, I’ve learned a lot about volunteer work (unpaid care work). Volunteers themselves can have so many reasons to do their work, from wanting to be connected and staying occupied during the pandemic to fulfilling high-school requirements. As previously discussed, care work is often underpaid - if monetarily valued at all. I know this is a big problem, and I wasn’t looking to exploit people for free labour for this project. However, it does bring up interesting questions about compensation within a care-based system versus a capitalist system.

I have included my family in this project from the beginning, specifically my mother, my oldest sister and my partner. They all – like myself – have been working on it for free, making time to do so. When it was allowed,¹⁸ I drove to my childhood home and my sister’s apartment to work together on the project. We’d make a day of it, working away in each other’s company. I thought of it as the smallest of quilting bees. During

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Fig. 7.8 Jenn Reid sewing ties

Fig. 7.9 Author sorting and cutting scraps to size

Fig. 7.10 Nicole Reid sewing quilt blocks together in Dunnville, ON.

17 https://northvanarts.ca/education_adult_and_youth/

18 There were different periods where I could work in-person with my family members (in my “social bubble”), mostly through the summer and early fall.



this time, I did feel like needs were being met on both sides. The enjoyment of the work together, while unpaid, was relationship-building time. When the restrictions tightened, I felt differently asking them to continue helping because I couldn't be there. I felt it was more of an asking/taking scenario than a reciprocal one. While that still might be the case, it's also been expressed that participating in the project has brought different people joy and connection to something good, even without being financially or socially compensated for their time.

In these ways, I can start to imagine care-based work and collaboration systems where people's needs are met in the way they need them to be. That could be financial, as bills need to be paid, but I can see a care network that would work entirely differently from a money-based system. Some of these systems already exist; a shared time and equipment relational care system is alive and well in farming communities. However, this project points to the possibility and benefits of care-based systems within architecture and how people with different skills and insights have significant and valuable roles to play.



Fig. 8.1 KWAG Quilt Segment Window Installation

8 Close

Care Ability

In developing a practice of care, I want to discuss the care ability factors that shaped the quilt project. In no way does this disclosure minimize the work done, but instead will help future readers of this thesis better understand some of the contexts that affect this project. Fisher and Tronto laid out these main factors, time, material resources, knowledge and skill, in their co-authored chapter published over thirty years ago. I find them just as relevant today in understanding how this project was able to work. Looking forward, understanding these ability factors *before* taking on the responsibility of care will help determine if one *should* even take on that responsibility.

Time – As a graduate student (in a pandemic), I had more ‘free’ time than I’ve ever had. I could use this time freely and take on the manual labour of making quilt kits,¹ turning this project from a conceptual one into reality. This was further aided by receiving thesis funding, allowing me to focus on my research rather than dividing my time by working to support full-time graduate studies.

Material Resources – As discussed in the thesis, I could reuse material and source unwanted or un-needed fabrics within the community. A pooling of fabric resources, which in total was a lot less material than expected, allowed for us to share the project with approximately fifteen hundred people. Having regular access to a vehicle is also an essential factor in distributing the project, especially in light of the pandemic. To actually launch the project, I was able to front some of the project costs, again through a graduate scholarship, before applying and receiving regional funding for the project.

Knowledge – This was, personally, the most challenging aspect of the project. There was a lack of local knowledge on my part, having lived in Kitchener for only a year. By reaching

¹ Brendan and I made all the quilt block kits in 2020, approximately 900. In 2021 I was connected and supported by the Volunteer Action Center where we were able to share the work load between numerous interested people. This returned some of my time, to be reinvested into other aspects of the project, like coordinating four artist-led workshops in March 2021.

out, cold-calling, I connected with like-minded people in the community who introduced me to so many people, initiatives, and practices in the area. Without these individuals filling this knowledge roll, the project would not have been nearly so successful. Additionally, my mother, Nicole Reid, was my go-to expert for the quilt project design details. We were able to work together to figure out how to make this unique design work structurally.

Skill – Through having a design education, I applied design to all the communication aspects of the project and the framing of the project itself. I had some sewing knowledge before the pandemic, and like many, sharpened those old skills quickly with ample mask-making practice.

Emotional/Physical Energy – I add this factor as a significant component to my work during this thesis. Care work in itself, as we've discussed, can often be tiresome and burdensome. With the added societal stress of the pandemic, these energy levels were important to keep in check. For most of the project, I did receive back energy from connecting with people through the work. I needed to constantly monitor this to keep myself well and became better at not only asking for help but *pre-emptively* asking.

Many of the above elements define areas in which I have privilege, which cannot be overlooked. I also have white privilege, which benefits me in countless ways in this community. Furthermore, in my documentation work and almost every outing (not by car), I asked my partner to accompany me. He is a large white man, and his privilege and presence provided me with the security to work and photograph in public areas unharassed.²

Radical Care

The word radical is often used to mean extreme change. It also, however, means the root of something, its foundation. Care is not radical "extreme" but radical "root" of our humanity, and it's time to reconsider our profession to align with those roots. As discussed in the thesis, care is non-innocent, fundamental, and yet consistently side-lined as a support system to capitalism. This thesis may attract comments of it being radical, manifes-

2 The Kitchener-Waterloo-Cambridge area has the most criminal harassment against women in Canada, and is ranked the most dangerous large city in Canada for women overall.

Katherine Scott, *The Best and Worst Places to be a Woman in Canada 2019 : The Gender Gap in Canada's 26 Biggest Cities* Canadian Center for Policy Alternatives,[2019]).

to-like, or even gloriously optimistic. However, care has and always will be a present force in our lives, and we could choose to learn from it through practice.

Accommodation + Barriers

Throughout this thesis, there were recurring issues of 'barriers' and 'accommodation' that I had to contend with. In the quilt project, I focussed a lot of energy on removing and rethinking possible participation barriers. This required me to remove my biases and assumptions as well. I provided kits to remove a level of obstacles, but I needed to remove my judgement about who would use those rather than supplying their own materials. For numerous reasons, only a handful of quilt blocks have been submitted without a kit. This project does not collect data to answer these questions of why, but it became clear that it made it accessible to such a large percentage of participants. My goal was to have as many people as possible tell their story, so my kit production ultimately needed to match that. It's not a question of people being 'lazy,' rather, it actually points to a multitude of factors. These include pandemic stress, time and commitments, too many steps to participate, feelings of ease through having a kit or even just having the scrap fabrics as a point to start from.

From the architect's position, one of power, they can largely control public access to architectural design and conversation. Because people's mental wellness is directly tied to a sense of community and the ability to change their environments to suit their needs, architects have a lot to offer as care-givers. As gatekeepers of knowledge, we have an opportunity to remove barriers, open discussion and improve public literacy of design. Rather than understanding this as giving away the architect's power, we can understand it as empowering communities and furthering design as a tool for wellbeing. As I've heard it described in equity circles, 'It's not pie – you don't get less when you lift others up.'

I think, as designers and architects, we have an understandable fear of losing the power we do have. Comparing the power we have now, to that described in Vitruvius' *Ten Books on Architecture*, paints a bleak outlook for the profession. However, instead of thinking of ourselves as master designers and builders, we can understand ourselves as critical thinkers and problem-solvers in an incredibly complex world. There is so much room at the table for other people to bring informed opinions and valuable lived experience that could completely change how architecture is conceived of and bring us closer to architecture engaged in care within communities. This

requires the active removal of barriers to design and advocacy for its benefits.

Architects have a lot of practice reframing and putting different ideas together. We are used to issues of care coming second, of not being important. However, when we start to reframe things in a context of care, we can see how it might work if we started to put care first. John Ralston Saul, in his book *A Fair Country: Telling Truths About Canada*, brushes upon concepts of care within government and communities in the aptly named chapter, "Peace, Fairness and Good Government." He pulls a selected passage from the Supreme Court Case on the Succession of Quebec in 1996 in which John Whyte, the Attorney General of Saskatchewan, essentially describes a nation as a collection of communities engaged in a care network:

A nation is built when the communities that comprise it make commitments to it, when they forego choices and opportunities on behalf of a nation, . . . when the communities that comprise it make compromises, when they offer each other guarantees, when they make transfers and perhaps most pointedly, when they receive from others the benefits of national solidarity. The threads of a thousand acts of accommodation are the fabric of a nation . . .
-
*John Whyte, Attorney General of Saskatchewan*³

Whyte's statement, "The threads of a thousand acts of accommodation are the fabric of a nation," provides such a powerful way of reframing how we think about nation - as a large-scale care collaborative. This understanding of nation can be further enriched by Fisher and Tronto's definition of care, understanding ourselves as engaged "in [interweaving] a complex, life-sustaining web."⁴ In Piepzna-Samarasinha's writing, we can begin to understand, from an outside perspective, what goes into 'care webs' or 'care collectives.' From their situation, the development of care webs within the QTBIPOC⁵ disabled communities can be one of life and death. These webs can be messy, break but can also be rebuilt and become sustainable over time.⁶

3 Supreme Court of Canada, *Reference Re Secession of Quebec*, Case 25506, [1998]. <https://scc-csc.lexum.com/scc-csc/scc-csc/en/item/1643/index.do>.

4 Berenice Fisher and Joan C. Tronto, "Toward a Feminist Theory of Caring," in *Circles of Care*, eds. Emily K. Abel and Margaret K. Nelson (Albany, NY: SUNY Press, 1990), 40.

5 Queer, Trans, Black Indigenous, People of Colour

6 Leah Lakshmi Piepzna-Samarasinha, *Care Work: Dreaming Disability Justice* (Vancouver: Arsenal Pulp Press, 2018), 32-73.

In no way am I proposing that a shift to a care-based architectural practice and ultimately a care-based profession would be easy. In fact, through the entire Part 2 of this thesis, I have personally explored a limited trial of how difficult it is. However, in creating care-based change, one just needs to start. Care acts can become practice, which becomes standards, then policy, and even law. In an anti-capitalist mindset, we don't need to worry about 'getting it right the first time' - or even the second time. Mistakes and failure are not excuses for turning around or stopping but a step in practicing sustainable, restful care practice. It's a practice full of mistakes and repairs that manages to sustain everything we do. Best yet, it's a road full of excellent company, of people throughout time, working towards a better, more equitable life.

"'Staying with the trouble' that care sets in motion does not mean that we are left without means to act or to intervene; rather, it is by staying in the thick of things, by analyzing care's non-innocent politics that our responses can be slowed down enough to make them more care-ful."

7 Aryn Martin, Natasha Myers and Ana Viseu, "The Politics of Care in Technoscience," *Social Studies of Science; Soc Stud Sci* 45, no. 5 (2015) 636. doi:10.1177/0306312715602073.

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10 Appendix

Project Numbers

The following tables illustrate how and where the quilt block kits were distributed to the public. An ongoing tally of returned quilt blocks include both blocks participants made with and without a quilt block kit.

Business/Org Public Pick-Up	Location	Number of Kits
Brick and Mortar General Store	Cambridge	50
Cambridge Self-Help Food Bank	Cambridge	25
Cafe Pyrus	Kitchener	75
Cafe Pyrus Outpost	Kitchener	59
KW Bookstore	Kitchener	25
The Adventurer's Care	Kitchener	25
Homer Watson House & Gallery	Kitchener	73
THEMUSEUM	Kitchener	25
WPL Main Branch	Waterloo	93
WPL McCormick Branch	Waterloo	61
WPL John M Harper Branch	Waterloo	90
Idea Exchange Preston	Cambridge	25
Idea Exchange Hespeler	Cambridge	25
Idea Exchange Queen's Square	Cambridge	25
Idea Exchange Old Post Office	Cambridge	25
Idea Exchange Clemens Mill	Cambridge	25
Returned Kits		-75
Total		651

Table. 10.1 Quilt Block Kits at Businesses and Organizations

In the above table, businesses and organizations started working with the project at different times. The numbers do not indicate which locations where the most popular.

Workshops	Location	Number of Kits	Date
UWSA test workshop	Cambridge	6	28 Sep 2020
Southridge Public School	Kitchener	17	6 Oct 2020
KWAG Teen Council	Kitchener	8	3 Nov 2020
UWSA Student Workshop	Cambridge	37	6 Nov 2020
Homer Watson House & Gallery	Kitchener	/	12 Nov 2020
UWSA Student Workshop	Cambridge	/	13 Nov 2020
Waterloo Public Library	Waterloo	20	16 Nov 2020
KWAG Family Sunday	Kitchener	10	17 Jan 2021
THEMUSEUM, 55 and Better	Kitchener	4	5 Feb 2021
Sir John A Macdonald Secondary School	Waterloo	27	25 Feb 2021
Grand River Collegiate Institute	Kitchener	6	2 Mar 2021
Waterloo Wellbeing	Waterloo Region	8	17 Mar 2021
HWH&G, Christine Slote, Artist-Workshop	Kitchener	18	27 Mar 2021
KWAG, Carly Leyburne, Artist-Workshop	Kitchener	30	27 Mar 2021
WPL, Anna Humphrey, Artist-Workshop	Waterloo	30	29 Mar 2021
Stanley Park Comm. Assoc., Laura Perrin, Artist-Workshop	Kitchener	14	30 Mar 2021
Idea Exchange, Otherwise Studio, Artist-Workshop	Cambridge	14	31 Mar 2021
Thresholds	Kitchener	15	1 Apr 2021
Forest Heights Secondary	Kitchener	30	6 Apr 2021
THEMUSEUM, 55 and Better	Kitchener	30	16 Apr 2021

Table. 10.2 Workshops run with the project

Several workshops were run, hosted by the identified organization. Unless indicated, all workshops were presented by the author. The majority were public events with some workshops hosted by participating schools.

Group Handout (Non-workshop)	Location	Number of Kits
UWSA Staff + Prof	Cambridge	5
MartinSimmons Architects	Kitchener	6
Extend a Family, Adventures4Change	Kitchener	9
Homeschool teacher through Homer Watson	Kitchener	16
Bailey's Local Food	Kitchener	10
Grand Valley Institute for Women	Kitchener	10
N.A. MacEachern Public School	Waterloo	192
Kinbridge Community Assoc.	Cambridge	45
Trinity Villiage	Kitchener	30

Table. 10.3 Kits handed-out to Groups, No Workshop

Several groups requested a number of kits for them to complete on their own. In some cases, doing a zoom workshops were not requested or possible.

Mailed Out	Number of Kits
Cambridge	53
Kitchener	134
Waterloo	53
Other	30
Total	270

Table. 10.4 Mailed Kits

When the project received funding from Love My Hood (Kitchener), \$8k, and the Region of Waterloo Arts Fund, \$5k, I was able to offer kits through the mail. This began in January 2021.

Totals	Number of Kits
Cambridge	360
Kitchener	679
Waterloo	566
Other	38
(returned unopened)	-75
Grand Total	1643

Table. 10.5 Kit Totals

This last table reflects the number of quilt block kits that were provided to the public through all the previous means: pick-up from local businesses, workshops, group handouts, and through the mail. In general the kits allocated to each city followed the population distribution. In the final count, Waterloo's kit numbers are skewed by a school requesting nearly 200 kits for all their students.

It is unknown how many kits will be returned completed. As of April 27, 2021, 467 quilt blocks have been submitted to the project. The submission deadline is April 30, 2021, although blocks will continue to be accepted as they are mailed in.